

MUSICAL AMERICA

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1937

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Third of a Series of Articles Devoted to America's Notable Symphonic Institutions

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THREE DOLLARS A YEAR — TWENTY CENTS A COPY

LEHMANN'S SIEGLINDE DRAWS LAVISH PRAISE FROM CRITICS DOWNES AND GILMAN —



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OLIN DOWNES IN N. Y. TIMES

A new element in the cast of "Die Walküre" gave the occasion the glamour and thrill which can confer upon opera its maximum intensity. This was the Sieglinde of Lotte Lehmann. . . . As for this writer, who has been privileged to hear some great Sieglindes at the Metropolitan, and that within no distant date, he would sacrifice them all, great and small, high and low, for the glory, the sweep and the transfiguring emotion of Mme. Lehmann's interpretation. . . . The voice had in it every color that the scene implies . . . the utterly right feeling, the imaginative artist's sure grasp of the dramatic as well as the musical curve of the situation range true every instant.

LAWRENCE GILMAN IN THE N. Y. HERALD-TRIBUNE

No singing-actress of our time, I think, has achieved a more telling and veracious Sieglinde than Lotte Lehmann's. It was in this role that she made her first appearance of the season at yesterday's Metropolitan matinee, before an audience that hung on her performance with the utmost intentness, and stormed its applause when the curtain fell.

It gives us the essence of the character, this remarkable and deeply touching embodiment of Mme. Lehmann's. It gives us Sieglinde's tenderness, her passion and her essential purity, her piteousness, her resolution, her impulsiveness, her shrinking pathos and her steel-like strength. She is warm and pitiful, enraptured and faltering. She stands before us touched with the mystery and the remoteness and the heroic simplicity of the Northern sagas. In certain moments of exceptional exactness and felicity of suggestion, she colors her voice and shapes her gestures with something of the primitive magic and strangeness and wonder of those who were daughters of earth in old, forgotten, far-off times, and heard the Spring waters running through primeval woods, and drove wild flocks across the twilit hills.

Such triumphs of imaginative identification and projection as Mme. Lehmann attains in this, her most completely realized achievement, could scarcely be overpraised; and it is a pleasure to remember that yesterday's audience responded to the rarity and fineness of what they were vouchsafed to witness.

LEHMANN'S N. Y. RECITAL, OCT. 24, A SELLOUT

TIMES

That Lotte Lehmann's popularity remains at high-water mark was manifested by the size and enthusiasm of the audience. So heavy was the attendance that seats had to be placed on the stage to handle the overflow. The eager assemblage came anticipating the utmost in song interpretation, and judging by the avalanche of applause which greeted the soprano's every effort, its expectations were amply realized. Her singing of Schubert and Schumann was as thrilling as of old. When it came to humor and the light touch, she captivated her hearers. . . . One cannot resist referring once again to the clarity of the Lehmann diction.

W. J. HENDERSON IN SUN

Her audience made the hall ring with applause and incessant demands for encores. There is nothing new to be said about her singing. With "Der Doppelgänger" she loosed the full flood of her dramatic powers and swept her audience away. It was indeed a superb delivery.

SAMUEL CHOTZINOFF IN POST

Her singing of lieder offers something to the listener that the celebrated lieder singers of the past were unable to give. She offers herself. And herself is a very human person who feels everything deeply and naturally, for whom poetry and music are ceaselessly alive, and whose voice reflects emotion like a glass. For each of her songs she found the inevitable style, the ultimate expression. Her boundless vitality, her complete identification with the greatest variety of moods placed her audience at her mercy, and her success was nothing short of phenomenal.

EVENING JOURNAL

Her audience gave her that long solidly applauding welcome of many minutes reserved for only a handful of the greatest in the world of music. Here was a consummate mistress of the art of song. . . . It is an old story that none can surpass her.

Founded in 1898 by JOHN C. FREUND

NATIVE COMPOSERS GIVEN HEARING IN ROCHESTER

**Dr. Howard Hanson Conducts
Philharmonic in Forty-fourth
Concert of American Music
Series**

Six Works Performed

**McKay's Sinfonietta, Still's
'Dismal Swamp', Serenade by
Alessandro and a Mourant
Suite Are Accorded First
Public Performances**

ROCHESTER, Jan. 20

FOUR new works by native composers were introduced when the Rochester Philharmonic, Dr. Howard Hanson conducting, was heard in the forty-fourth concert of the American Composers Series. The program was heard at the Eastman Theatre on Jan. 14 by a large audience. The program consisted by a Sinfonietta (first public performance) by George McKay; William Grant Still's 'Dismal Swamp' (first public performance); Burrill Phillips's 'Selections from McGuffey's Readers'; Suite for orchestra, 'Five Inhibitions', by Walter Mourant (first public performance); Serenade for Strings by Victor Alessandro (first public performance); and Charles Vardell's 'Joe Clark Steps Out'.

The Sinfonietta is charming—a real symphony in miniature—and easy to listen to, and its formality is not too stiff. The Still music is atmospheric and sombre. The composer says nothing he has not said before, but the score is interesting. The Burrill Phillips suite has been played before on these programs, and is jolly, amusing music.

Suite Is Attractive

Walter Mourant's suite is attractive, not nearly so serious as the title would indicate. It is especially good in its orchestration. The Alessandro 'Serenade' is much more vigorous and rough than most people's notions of what a serenade should be, but it had vitality and held one's interest. Mr. Vardell, who is dean of the music school of Salem College in Winston-Salem, N. C., has used an old American folk-dance tune, and worked it up to a lively well-orchestrated composition. Mr. Vardell, Mr. McKay (who is a member of the music faculty of the University of Washington and an Eastman School graduate), and Mr. Still (who is at present in California) were too far away to attend the concert, but the other three composers were present, and shared the cordial applause of the audience with Dr. Hanson and the orchestra. Mr. Phillips and Mr. Mourant are on the Eastman School of Music faculty, and Mr. Alessandro is a senior at the school.

MARY ERTZ WILL

Werner Janssen and Ann Harding Wed 'FLYING DUTCHMAN' AND 'HOFFMANN' ARE REVIVED



Pictures, Inc.

Ann Harding, Actress, and Werner Janssen, Orchestral Conductor, from a Radio Photograph Taken at the Caxton Hall Registry Office, London, Just After Their Marriage on Jan. 17

LONDON, Jan. 17.

WERNER JANSSEN, American conductor, and Ann Harding, actress, were married here today in the Caxton Hall registrar's office. It was a second marriage for both. Miss Harding was accompanied by her daughter, Jane, by her former marriage to Harry Bannister of Hollywood. Mr. Janssen's best man was Clive Brook, film actor. Sir Granville Bantock, British composer, was also a member of the small wedding party.

Mr. Janssen and Miss Harding had

not intended to be married quite so soon, but, as the bride explained, the application for their license was made public, so the date was advanced. Miss Harding was booked to open in Shaw's 'Candida' in Brighton on the evening following the wedding. She has been frequently seen in the role with great success in this country. Mr. Janssen, who is the son of a New York restaurateur, was guest conductor of the New York Philharmonic-Symphony in 1935. He is also well known as a composer.

ST. LOUIS SYMPHONY OFFERS NEW WORKS

**Music by Kessler, Tansman, and
Tuthill Presented by
Golschmann**

ST. LOUIS, Jan. 20.—At the seventh pair of symphony concerts, Dec. 11 and 12, the soloist was Scipione Guidi, violinist. Additional local interest was created in a world-premiere performance of a work by a St. Louisan, John Kessler. Vladimir Golschmann arranged a program of fine balance which started with this new work, Introduction and Fugue. The work is in strict form, the introduction containing melodic passages that progress into an impressive finale. Then Mr. Kessler takes his original theme, and develops it through the usual contrapuntal devices. It was well received. Mr. Guidi's playing of the Glazounoff Concerto, Op. 82, was full of appeal, displaying a tone of

(Continued on page 4)

KLEMPERER GIVES ACHRON CONCERTO

**Composer, a Resident of Holly-
wood, Is Soloist with
Philharmonic**

LOS ANGELES, Jan. 20.—Otto Klemperer on Dec. 19 made his first gesture toward the American composer in the second popular-priced concert of the Los Angeles Philharmonic. Joseph Achron, Russian-born violinist and composer, and for the last eleven years a resident of this country, was soloist in the first performance of his Second Concerto for violin and orchestra, Op. 68. The work is in three movements, in the modern idiom, with large demands upon orchestra and soloist. The material is thematic, episodic; but the structure lessens the feeling for line and melody rather than heightening it. Only in the latter part of the second movement does there appear a melodic line that can be

(Continued on page 4)

**Metropolitan Restores Early
Wagner Work and Offenbach
Opera to the Active Repertoire
of Season**

Flagstad Sings Senta

**Schorr Re-Appears in Role of
the Hollander—Tibbett Essays
Four Roles in Production of
French Work — Andrevia
Makes Debut as Doll**

By OSCAR THOMPSON

TWO revivals, resembling one another as little as two representative works of the lyric theatre well could do, enlivened the fortnight of opera at the Metropolitan. Of these, the first, Wagner's 'Die Fliegende Holländer' on the afternoon of Jan. 7 was given something of a historic character by a remarkable first impersonation of Senta by Kirsten Flagstad. The second, Offenbach's 'Les Contes d'Hoffmann', on the afternoon of Jan. 14, was dominated by Lawrence Tibbett's assumption of four roles, the American baritone adding Lindorf, who appears in the prologue and the epilogue, to the trilogy of Coppélius, Dapptertutto and Dr. Miracle as bodied forth in other years by Maurice Renaud and Giuseppe De Luca. Both revivals took the form of benefit performances, that of the Wagner work for the Florence Crittenden League, the other for the New York Diet Kitchen. One of the coincidences of the subscription round brought a first repetition of 'The Flying Dutchman' on the evening of the same day as the first matinee of Offenbach's opera.

If further proof were necessary of the present marked superiority of the company's Wagnerian wing over its French and Italian counterpart, it was supplied in rather devastating manner by the juxtaposition of these revivals. 'Die Fliegende Holländer' was given a superior performance; 'The Tales of Hoffmann' a disaffecting one. Though Mme. Flagstad towered above all else in the representation of Wagner's gloomy saga of the seas, there were other virtues, including a very able and convincing portrayal of the titular part by Friedrich Schorr and an ensemble that was well knit under the musical direction of Artur Bodanzky and the stage control of Leopold Sachse. In contrast, there was chiefly the spotty good singing of individuals and the chorus to offset some unfortunate miscasting and a generally disillusioning production of the French work, though conceivably repetitions may enable it to make a more convincing showing, both musically and

(Continued on page 5)

ST. LOUIS SYMPHONY OFFERS NEW WORKS

(Continued from page 3)

beauty and great clarity. It is not a work of massive proportions, and as it is played without pause, it gives the listener a fine opportunity to discern and compare the changes of mood and tempo. Mr. Golschmann started the second half of the program with three excerpts from Stravinsky's 'L'Oiseau de Feu'; these were followed by 'Forest Murmurs' from 'Siegfried', and the Overture to Wagner's 'Tannhäuser'.

Dec. 18 and 19 brought an interesting program, with Alexandre Tansman, pianist-composer, as the guest soloist. Through the collaboration of Mr. Golschmann and Mr. Tansman and the latter's music, the program aroused intense interest as it contained the first local performance of his Concertino for piano and orchestra. Last year the orchestra under Mr. Golschmann played for the first time the transcription of Bach's Toccata in D Minor, to which recently Mr. Tansman has added a modern transcription of the Fugue. Next came an Adagio for string orchestra composed last summer especially for the St. Louis Symphony, and dedicated to it. It is a delightful work of genuine melodic beauty, finely interwoven by the various string choirs. Mr. Tansman was soloist in his Concertino, to which Mr. Golschmann added just the right accompaniment. The remainder of the program was devoted to a stirring reading of Brahms's First Symphony. The permanent addition of five new members in the string section, bringing the orchestra total to ninety, was noticeable in the singing effect of the beautiful lyric passages in this work.

Slenczynski Is Soloist

The ninth pair of concerts, held on Dec. 26 and 27, brought the first St. Louis appearance of Ruth Slenczynski. Mr. Golschmann presented 'Bethlehem', Pastorale for orchestra, Op. 8, by Burnet C. Tuthill, as the first number. A particularly fitting piece of program music, its spiritual and devotional themes were finely exploited. Composer and conductor acknowledged the plaudits. After this Mr. Golschmann aroused enthusiasm with his stirring reading of the Tchaikovsky Fourth Symphony. There was a noticeably fine attack, a sonority of tone in all sections, and a unified balance. Saint-Saëns's Concerto for Piano in G Minor was the vehicle chosen to display the unusual pianistic virtuosity of the young pianist. The audiences were astounded at her faultless technique and mature understanding of the work, and at its conclusion showed their appreciation by demanding encores.

While Mr. Golschmann was taking a short vacation, the tenth pair of symphony concerts on Jan. 8 and 9, was conducted by Scipione Guidi, assistant conductor and concertmaster. Orchestral selections included a Fantasia for double string orchestra on a Theme by Thomas Tallis, by Vaughn Williams; 'The Swan of Tuonela', by Sibelius; and 'Dance of the Seven Veils', from 'Salome', by Strauss. Mr. Guidi showed excellent command of the forces, and acquitted himself nobly. The soloist was Dalies Frantz, whose artistry was clearly evident in his performance of the Concerto for piano No. 1, by Brahms. Mr. Frantz exhibited a style of playing and interpretation that brought forth unstinted praise from two large audiences.

HERBERT W. COST



SYMPHONY ORCHESTRA MANAGERS GATHER IN ST. LOUIS

Executives of the Leading Symphony Orchestras of the Country at Luncheon During a Recent Conclave in St. Louis. From the Left, Back Row, Vladimir Golschmann, Conductor of the St. Louis Symphony; Arthur Judson, New York; Alfred Reginald Allen, Philadelphia; Alexandre Tansman, Composer; Theo F. Gannon, Cincinnati; Arthur J. Gaines, St. Louis, and Scipione Guidi, Associate Conductor in St. Louis. Front Row, C. J. Vosburgh, Cleveland; The Press Representative of the St. Louis Symphony; Henry E. Voegeli, Chicago; Walter Bruce Howe, Washington, and A. M. See, Rochester. G. E. Judd of Boston Was Not Present When the Photograph Was Taken

Klemperer Introduces Concerto By Achron

(Continued from page 3)

easily followed. Lack of variety in color and range of dynamics left an impression of monotony, and a suggestion that the entire work might be in one key. The composer proved himself again a capable violinist, and was applauded by an audience that included many friends he has made during his two-years' residence in Hollywood.

The Philharmonic Orchestra, playing Sibelius's Fourth Symphony, and Rose Bampton, soloist, attracted a capacity audience to the auditorium for the third pair of symphonic concerts on Jan. 7 and 8. The Symphony, a novelty to most of those present, prompted a short but pithy analysis by Otto Klemperer—an interesting and welcome innovation. It served to acquaint the auditors with what Klemperer felt to be the underlying purpose of the work, and to bring them into closer rapport with the conductor and players. The performance brought a prolonged ovation. Rose loudly acclaimed for her artistic singing. Bampton was heartily received and ing. Purcell's hauntingly beautiful 'When I Am Laid in Earth', and two Strauss songs. There was also tonal beauty in 'Pace, pace mio Dio', by Verdi, and Wagner's 'Liebestod'.

HAL D. CRAIN

Naumburg Foundation to Hold Annual Auditions

The Walter W. Naumburg Musical Foundation will hold its thirteenth annual auditions for pianists, violinists, cellists and singers during the month of March. Winners are again to be awarded New York debut recitals in 1937-38. Candidates must be not over thirty years of age and must be recommended in writing by a teacher, music school or musician of acknowledged standing. Applications must be filled not later than Feb. 27.

Co-operating in preliminary auditions is a committee composed of Ernest Hutcheson, Francis Rogers, Willem Willeke and Harold V. Milligan.

CLEVELAND FORCES INTRODUCE SUITE

Rodzinski Conducts Nabokoff Work—Children's Concerts Under Way

CLEVELAND, Jan. 20.—The tenth pair of concerts by the Cleveland Orchestra featured N. Nabokoff's symphonic suite 'La Vie de Polischinelle'. The composer was in the audience the first night, and took several bows with Dr. Rodzinski. The soloist was the incomparable 'cellist Piatigorsky. He chose the Schumann Concerto in A Minor. The audience recalled him time and time again. The evening closed with the majestic tone-poem of Strauss 'Also Sprach Zarathustra'. Perhaps the most satisfactory performances of the Cleveland Orchestra were given on Dec. 17 and Dec. 19, with Josef Hofmann as soloist. The splendid performance of the soloist, the extraordinary precision of the orchestra, and the happy choice of program numbers made the seventh pair of concerts especially fine.

Suite, from 'The Water Music'.....Handel (arr. Harty)
Concerto No. 5, in E Flat Major, Op. 73.....Beethoven
Symphony No. 2, in D Major, Op. 43.....Sibelius

The eighth pair of concerts presented Carlton Cooley, principal viola of the orchestra, in the Bloch Suite for viola and orchestra.

Prelude to 'Lohengrin'.....Wagner
Suite from 'The Damnation of Faust'.....Berlioz
Suite for viola and orchestra.....Bloch
Symphony No. 6, in B Minor, Op. 74.....Tchaikovsky

On Jan. 1 and 2 the Cleveland Philharmonic Chorus under the direction of the talented young artist, Boris Goldovsky, joined forces with the orchestra in a stirring performance of the Verdi 'Manzoni' Requiem. The bass solo passages of Chase Baromeo were perhaps the outstanding spots of the entire work. Mario Chamlee, tenor, at times gave way to too much emotion, but his voice was of the finest quality. Rose Bampton, mezzo-soprano, and Rosa Tentoni, soprano, gave unusually fine accounts of themselves.

On the evening of Dec. 29, the Federal music project dedicated its new home with a program which more than 200 Cleveland musicians and public officials attended. An all-Mozart pro-

gram was offered under the direction of Rudolph Schueller. The guest of honor was Dr. Nikolai Sokoloff, national director, who spoke of the aims and ideals of the project. The project later presented Mozart's 'Bastien et Bastienne', featuring Myron Ryan, Maureen Decker, and Berthold Lange.

Severance Hall was recently given over to the use of the Cleveland Board of Education; nearly 18,000 children will hear the orchestra in the regular series of Children's Concerts which are given at this time each year. Again in March as many more children will hear the orchestra. These concerts are arranged by Lillian Luverne Baldwin. The orchestra is under the direction of Rudolph Ringwall, associate conductor of the orchestra, and he explains each number as it is played. The series is an outstanding factor in the cultural growth of our children.

STEWART MATTER

ROCHESTER FORCES OFFER NEW MUSIC

Iturbi Conducts Philharmonic in Works by Bennett and Goossens

ROCHESTER, Jan. 20.—The Rochester Philharmonic under Jose Iturbi was heard in a well-selected and well-played program on Jan. 7. The program comprised Haydn's Symphony in G ('The Surprise'), Mendelssohn's Symphony No. 4, in A ('The Italian'), first Rochester performances of Robert Russell Bennett's 'Adagio Eroico to the Memory of a Soldier' and the Intermezzo from Eugene Goossens's new opera 'Don Juan de Manara' (unperformed as yet); and a suite from Ravel's ballet 'Daphnis et Chloe'. The two symphonies are pleasing music, and were cordially received by the large audience. Mr. Iturbi brought out their smooth harmonies with skill, and conducted the more modern music in the second half of the program with much energy and vitality. The Bennett music is good orchestral stuff, well expressed.

M. E. W.

'FLYING DUTCHMAN' AND 'TALES OF HOFFMANN' REVIVED



Friedrich Schorr as The Dutchman in the Metropolitan Opera Revival

(Continued from page 3)

as to the staging of the production.

The 'Flying Dutchman' revival must be given place among the distinguished achievements of recent seasons. If some exceptions could be taken to Mr. Bodanzky's tempi, which were on the fast side, particularly in the last act, the performance had momentum and the orchestral playing was, for the most part, of good quality. Serge Soudeikine's settings, painted originally for the revival of 1930, served their purpose well. Mr. Sachse disposed successfully of the most troublesome technical problems in connection with the handling of the ships in the first act by simplifying them to the bare necessities of the Dutchman's arrival and Daland's departure. There was some crowding of the stage as there always has been in productions of this work. All things considered, however, there was a minimum of distracting and disillusioning clutter in the stage business and the work was left to stand or fall primarily on its musical merits.

Flagstad a Notable Senta

Mme. Flagstad, her voice fresh and seemingly limitless in its reserve, was beyond question the most notable Senta of recent memory. Among the elders of opera, those whose memories go back to the Metropolitan's first German seasons, there was discussion as to whether she was not, indeed, the most completely convincing and vocally opulent of all Metropolitan Sentas. (They have not been many, for the work had a record of only twenty-seven performances in seven seasons, prior to the current revival). Her impersonation had the great soprano's accustomed quality of simplicity. She gave, first of all, a faithful picture of a Norwegian peasant girl, if one consecrated to her destiny of redemption for the legendary wanderer of the seas. Her delivery of the ballad was as imaginative as it was vocally stirring. She encompassed smoothly those soft phrases that require of the voice the poised fluency of a clarinet or an oboe and she propelled climactic tones with thrilling power. The peak of her singing was found in the dramatic duet with Erik in the second act and in the scene with the Dutch-

'THE FLYING DUTCHMAN', opera in German in three acts. Music and book by Richard Wagner. Revival at the Metropolitan Opera House, Jan. 7, afternoon.

The Cast

Senta..... Kirsten Flagstad
Mary..... Kerstin Thorborg
The Dutchman..... Friedrich Schorr
Erik..... Charles Kullmann
Daland..... Emanuel List
A Steersman..... Hans Clemens
Conductor, Artur Bodanzky
Chorus Master, Konrad Neuger
Stage Director, Leopold Sachse

man thereafter. In the former a welcome restoration was made of music cut at the last revival. With such beauty of voice as Mme. Flagstad brought to it, the regret on this occasion was that the scene was not still more extended.

Mr. Schorr's Hollander was commended six years ago and is altogether commendable now. If it lacks something of inner fire—the suggestion of the demoniac that now and again burns through the wanderer's tragic phrases—it has dignity and vocal power. The veteran baritone succeeded in creating a considerable measure of illusion. Save for a high note here and there that was lacking in resonance, his music was nobly sung. Erik is a heavy part for Charles Kullmann but he contrived to intensify his singing to a degree acceptable for the role, which he embodied with much fervor. Emanuel List was in his element as Daland, singing richly and with the requisite touch of drollery. Hans Clemens, the lyric steersman of the last revival, presented his solos of the first and last acts skillfully and Kerstin Thorborg sank her individuality successfully in the small part of Mary. Konrad Neuger, the chorus master, shared in the success that brought all of the principals repeatedly before the curtain.

Revival of Offenbach Work

'THE TALES OF HOFFMANN', out of the repertoire for four seasons, was to have had, according to the original announcements, the personality of Grace Moore as a special attraction, complementary to the enticement represented by Mr. Tibbett's assumption of the four baritone roles. But Miss Moore found it impossible to appear, thus placing the emphasis much more strongly on the masculine side of the casting. As presented, the opera was less 'The Tales of Hoffmann' than the changes of Tibbett. Lindorf, recalled as one of the baritone's early parts at the Metropolitan, was

'LES CONTES D'HOFFMANN', fantastic opera in three acts, prologue and epilogue, libretto by Jules Barbier. Music by Jacques Offenbach. Revival at the Metropolitan Opera House Jan. 14, afternoon.

The Cast

Olympia..... Stella Andreva (debut)
Giulietta..... Margaret Halstead
Antonia..... Hilda Burke
Stella..... Frances Walsingham
Hoffmann..... Sydney Rayner
Nicklausse..... Irra Petina
Lindorf..... Lawrence Tibbett
Coppelius..... Angelo Bada
Dappertutto..... Arnold Gabor
Miracle..... George Rasely
Andres..... Wilfred Engelman
Cochénille..... Louis D'Angelo
Pitichinaccio..... Norman Gordon
Franz..... Louis D'Angelo
A Voice..... Anna Kaskas
Conductor, Maurice de Abravanel
Chorus Master, Fausto Cleva
Stage Director, Herbert Graf



A Glimpse of Kirsten Flagstad in Her Dressing Room Just Before the Soprano Went on the Metropolitan Stage to Sing Her First Senta in the Revival of Wagner's Opera

Wide World

given a new significance by his impersonation, materially aided by the restoration of a solo at the opening of the prologue, which was made to sound important. As the plotting rival of Hoffmann, Lindorf was in some degree recognizable thereafter in each of the characters that so crossed Hoffmann's path as to wreck one or another of his affairs of the heart. Coppelius, the crack-brained artisan who destroys Olympia, the doll, was the most completely successful of these subsequent characterizations. Dappertutto, in a red military costume that was said not to have been of the baritone's choosing, and Dr. Miracle, pictured partly as himself, partly as a skeleton, were distortions that apparently were to be charged to the general misconception that motivated the production. The baritone's resonant singing stood out as quite the

best of the performance; otherwise there was no challenge here to memories of Renaud's subtle and masterly studies in operatic portraiture.

Sydney Rayner sang and acted creditably, if with something less than distinction in the title role, his best achievement being that of 'The Legend of Kleinzack' in the prologue. Stella Andreva, making her postponed debut as the Doll, disclosed a light voice of good quality and apparently well produced. Her acting was acceptable in a part that could give little indication of what her abilities may be in roles of an emotional character. Miss Halstead was clearly miscast as Giulietta and Miss Burke not altogether equal to the burdens of Antonia, though she sang much of her music with pretty tone. Irra Petina's Nicklausse and Louis D'Angelo's

(Continued on page 13)

OPERA COMPANY FORMED FOR INTIME PRODUCTIONS

To Present English Versions of Operas Bouffes by Mozart and Others

Organization of the Opera Bouffe Company for the performance in English of Mozart operas and others of the opera bouffe or opera comique type has been announced by Paul Eisler, musical director of the new organization. The first production will be of Mozart's 'Cosi fan tutte' in the English version of H. E. Krehbiel, with an all-American cast at the Nora Bayes Theatre, 224 West 44th Street, on Jan. 31. In the cast will be Barbara Farnsworth, soprano; Mina Horne, mezzo-soprano; Thelma Jerguson, soprano; Brooks Dunbar, tenor; Dudley Marwick, bass; and David Elwin, baritone. Mr. Eisler will conduct the performance, having under his direction a full Mozart orchestra, with harpsichord. Leo de Hier-

apolis is the stage manager. It is believed that this will be the first performance of Mozart's comedy in English in New York. The opera was for many years in the repertoire of the Metropolitan Opera, where it was sung in Italian. Mr. Eisler, during his long association with the Metropolitan, conducted the opera there.

Creation of the new company, Mr. Eisler said, had been inspired in part by the popularity of 'The Bartered Bride' in English at the Metropolitan, which demonstrated that American audiences receive a heightened enjoyment from such works when an understanding of the fun of the libretto is added to the charm of the music. He was of the opinion that this enjoyment could be still further increased by performances in more intimate style in a smaller theatre.

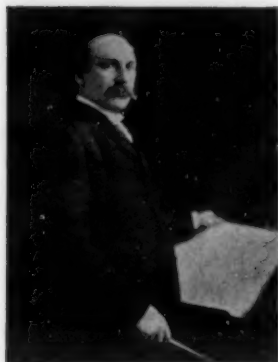
AMERICA'S NOTABLE ORCHESTRAS

III.

THE PHILADELPHIA ORCHESTRA

*A Great Musical Institution Achieves Eminence
in "The American Manner"*

By RONALD F. EYER



© Allen Drew Cook
THE FIRST CONDUCTOR—
Fritz Scheel



© Haeseler
THE SECOND CONDUCTOR
—Carl Pohlig

ONE of the youngest of the great symphonic organizations of the world is the Philadelphia Orchestra. It came in with the century and, within a score of years, had attained a position in the front rank of modern orchestral bodies in the face of seemingly insuperable difficulties. Just why one of America's earliest centres of civilization should have been so tardy in symphonic culture is a little difficult to understand, but some light may be gained from this missive of Justus Falckner written in 1701:

"The Dancing School, Assembly and Concert Room have been shut up, as inconsistent with the doctrine of the Gospel: and though the gentlemen concern'd caus'd the Door to be broke open again we are inform'd that no Company came to the last Assembly night."

Public apathy where music was concerned followed this positive opposition in later years, despite the activities of Francis Hopkinson, Benjamin Franklin and other individuals in the early days, and of the Musical Fund Society, the Germania Orchestra and the Philadelphia Symphony Society at a later date. Depending in the '70's and '80's upon visiting orchestras for its symphonic fare, Philadelphia, like many another American community, got its first taste of "the real thing" from Theodore Thomas. Various attempts were made to establish a local orchestra, one of which involved Thomas as conductor, but all were abortive and highly discouraging.

A fateful "moment in July, 1899", as Frances Anne Wister says in her detailed work, "Twenty-five Years of the Philadelphia Orchestra", saw the germination of the present organization. It happened that a German musician named

Fritz Scheel was conducting summer concerts at Woodside Park. It happened further that a Mrs. Frederic N. Innes heard one of Scheel's concerts and then happened to inquire of Dr. Edward I. Keffer whether he had heard any of these performances. Keffer betook himself to the park, heard great music expertly and artistically performed under

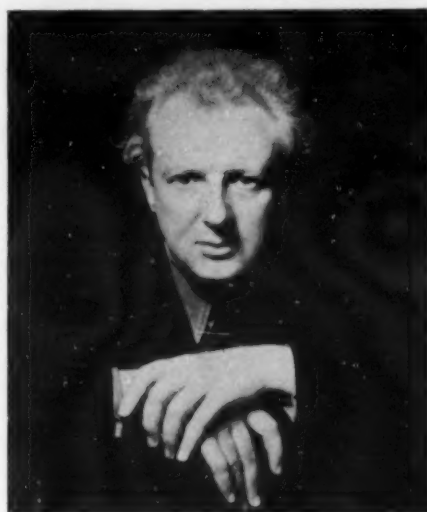
receive \$1,000. He accepted, but with the major provision that in the spring he be permitted to conduct two concerts with an orchestra of professional players.

Things proceeded smoothly until time for the professional concerts. Scheel worked assiduously through the season, but always with his eyes on those mo-

Scheel" with 800 patrons and patronesses. Vladimir De Pachmann was soloist at the first, Edouard de Reszke at the second.

Such was the success of these concerts, that immediate action was taken to maintain an orchestra permanently. Representatives of various musical organizations, the press and persons of civic prominence were called together in the Orpheus Club rooms in the spring of 1900 by Dr. Richard J. Duglison, president of the Musical Fund Society, to formulate plans. The need for a guarantee fund was immediately apparent, so circulars went out by the hundreds and 2,000 women were solicited as patronesses. By this means, \$15,000 was obtained from 120 persons, and the first concert by the Philadelphia Orchestra was announced for November 16, 1900.

The sponsors pinned their hopes and faith to Fritz Scheel, and with reason. Not only had he demonstrated his remarkable ability for selecting players, organizing the ensemble and interpreting compositions, but also he was a musician of rich background and experience. Born in Lübeck, Scheel was one of a family of musicians and was constantly associated with music in a practical way from early youth. He both played a number of instruments and conducted. From the leadership of town bands and orchestras he progressed, through an opportunity to substitute, to operatic conducting in Bremerhaven. From there he went to Chemnitz as Kapellmeister, succeeding Hans Sitt, and after nine years was invited to Hamburg by von Bülow for an orchestral series. In addition to Bülow, he counted Brahms, Tchaikovsky and Rubinstein among his personal



Vandamm



Townsend

THE PRESENT CONDUCTORS

Leopold Stokowski and Eugene Ormandy, Who Share the Orchestral Year

a conductor of the highest competence, and saw at once that music's man-of-the-hour had arrived for the Quaker City.

After meetings with Scheel and the professional musicians of the city, a plan was worked out whereby Scheel would remain in the city and minister to its musical needs. He was offered three jobs: (1) to conduct the Symphony Society concerts (three in number); (2) to conduct the Opera Class (an amateur chorus), and (3) to conduct a series of popular concerts at the National Export Exposition in West Philadelphia. For each of these Scheel was to

mentous spring events when he should prove to Philadelphians his real conductorial ability. When the time came, however, the sponsors were at a loss as to how the concerts were to be financed. After much casting about, it was decided that the concerts should be benefits for the families of soldiers and sailors fallen in the Philippines. The idea interested Mrs. Alexander J. Cassatt and she organized a women's committee to carry the project through. Thus there were two performances by "an Orchestra of Eighty Philadelphia Musicians under the direction of Mr. Fritz



THE PHILADELPHIA ORCHESTRA, 1936-37

D. Sargent Bell

A Young Giant Among the Symphonic Bodies

friends. In 1892 Florenz Ziegfeld called him to Chicago to conduct concerts at the World's Fair. These were not a success, so Scheel took an orchestra of his own to San Francisco for the Midwinter Fair. Varied activities there led to an engagement for one season with Oscar Hammerstein and finally to the first conductorship of the San Francisco Symphony. After five years he returned to the East, and began his New York Orchestra concerts at Wood-



Alfred Reginald Allen, Manager of the Orchestra Since 1934



Louis A. Mattson, Assistant Manager Since 1907



The Scheel Memorial Tablet in the Lobby of the Academy of Music



Interior View of the Academy of Music



The Exterior

lead the orchestra to the pinnacle of musical eminence it occupies today.

For his first performance, Stokowski chose Beethoven's 'Leonore' Overture, No. 3; Brahms's First Symphony; 'Sketches from the Caucasus' by Ippolitoff-Ivanoff, and the Overture to Wagner's 'Tannhäuser'. Tumultuous applause welcomed him, his conducting was compared to that of Nikisch and Philadelphia took grip for a fast ride to the heights under the wing of a dynamic personality.

One of Stokowski's earliest spectacular moves, and a momentous one for the orchestra, was the announcement that



© Chandler

"The Unknown Donor"—Edward W. Bok

side Park, where Philadelphia first heard of him.

Such was the man who took the baton for the Philadelphia Orchestra's initial concert and who literally died for that organization seven years later. Ossip Gabrilowitsch played the Tchaikovsky Piano Concerto in B Flat Minor at this concert which also held Goldmark's Overture 'In Springtime'; Beethoven's Fifth Symphony; Weber's 'Invitation to the Dance'; and 'Entry of the Gods Into Valhalla' from Wagner's 'Das Rheingold'.

The Beginning

On May 17, 1901, the Philadelphia Orchestra Association came into being with Alexander Van Rensselaer as president, a board of directors of twenty-four and an executive committee of seven. This important step by no means indicated that the orchestra was a going concern, however. The public exhibited vast indifference and the deficit for fifty-two concerts rose from \$14,000 to \$72,000 in the first season. Scheel saw the need of associating important names with the orchestra as soloists and also of traveling to other cities. At first only towns nearby were visited, but in the second season the orchestra was heard in Baltimore, Washington and New York.

The public attitude prompted many of the officers to demand lighter programs; most people in Philadelphia didn't know there was an orchestra. Scheel would not be moved, but he did suggest the introduction of popular concerts. These were put on as benefits for various causes and thereby made an entree for the orchestra into "society", and also caught the ear of the general public for the first time. Thereafter the orchestra was used on all sorts of social occasions with some injury to its dig-

nity, perhaps, but more advantage to its purse.

Among the outstanding events of the next few years were concerts conducted by Richard Strauss, in which Frau Strauss was soloist, in 1904, and a special concert under Felix Weingartner the following year. In the latter season, Scheel began his programs of House Music given in private homes with thirty-some members of the orchestra. Principal among these was the concert for the Theodore Roosevelts in the White House in 1906.

Women to the Fore

The Philadelphia Orchestra was one of the first, if not actually the first, major orchestra to seek the aid of women's committees. The idea originated in connection with concerts out-of-town in Harrisburg, Lancaster, Allentown and Trenton where the stimulus was needed. In 1904 it appeared advisable to try the same thing in Philadelphia. The increasing needs of the orchestra, and consequently the necessity for more and more guarantors was bringing about an acute financial problem. The prime difficulty with guarantee funds—i.e., that they are perpetually being spent and thus must perpetually be re-secured—at length became an exasperation both to the guarantors and to the solicitors. The Women's Committee, of which Mrs. Alexander J. Dallas Dixon was the first president, played a major part in the solution of this difficulty. As season succeeded season, various sums of money were obtained through these women to sustain the orchestra in a sort of hand to mouth fashion over a period of sixteen years during which about 750 people had contributed to its existence.

Before the orchestra was to find its path through the economic forest, however, it was destined first to face out another matter of almost catastrophic proportions. During 1906 and 1907 it became apparent that Fritz Scheel was

failing from over-work. Miss Wister says: "He became irascible with his players, erratic in conduct, and his good judgment in matters musical seemed to forsake him . . ." On March 13, 1907, he died of paresis.

Pohlig Succeeds Scheel

The remainder of Scheel's last season was filled out by August Rodemann, assistant conductor; Dr. Otto Neitzel, and Leandro Campanari. The association was in a quandary about a successor to the invaluable Scheel. No money was available for a "big name" conductor, and besides the season for engaging conductors was already past. Negotiations in Europe, however, produced Carl Pohlig, a Bohemian and a pupil and friend of Liszt. Pohlig, too, had had both symphonic and operatic experience; he was Kapellmeister to the King of Württemberg when Charles A. Davis obtained him for Philadelphia.

At his first concert in 1907, Pohlig was warmly greeted as a worthy recipient of Scheel's mantle. He presented a Beethoven and Wagner program with no soloist. New York received him with some condescension (which brought a remarkable blast against Manhattan and all its works from the Philadelphia press) but in the home city he was much appreciated. On the expiration of his contract, it was renewed for three years more.

Advent of Stokowski

Again in 1912 the problem of securing a conductor arose. The orchestra now was a fine musical instrument, the audiences were increasing and the guarantee fund was in a fair way. Here was an opportunity for the right man. That man, of course, was Leopold Stokowski, conductor of the Cincinnati Symphony. Young, educated at Oxford, experienced as an organist in London and New York, and as a conductor in the former city, Stokowski came upon the scene at just the right psychological moment to

he wished to present Mahler's Eighth Symphony, which required more than 1,000 orchestral and choral performers with eight soloists, and would cost \$14,000. The board of directors were staggered at the enormity of the undertaking, but the fact that this would be the first American performance and that identification with it would give the orchestra something like international prominence set them to hunting ways and means.

The announcement of this extraordinary presentation at length was made, a Philadelphia Orchestra Chorus was organized, the services of other local choral groups was secured and the intensive, exhausting rehearsals began in October. All units rehearsed weekly under the tutelage of Mr. Stokowski and Henry Gordon Thunder until the days of the performance, March 3 and 4, 1916. The venture turned out a great success, well worth the labor and the money expended upon it. Prominent musicians and other notables from many parts of the country were in attendance, gratification and enthusiasm for the manner in which the work was presented were at a high point, and echoes of the performance rang far out from Philadelphia. To add still further glory, the entire company was transported to New York on April 9, 1916, to repeat the triumph.

As with most similar institutions, there was considerable worry on the part of sponsors as to whether the orchestra could survive the World War. Would there be players? Would there be money? Would there be audiences? All of these questions were answered in the affirmative. Moreover the orchestra took a strong patriotic stand with flag presentations, concerts for enlisted men, sponsorship of Liberty Loan

(Continued on page 8)

America's Orchestras—Philadelphia's Notable Achievement

(Continued from page 7)

booths and the like, which subtracted nothing from its popular status.

Still, however, the old bugbear, money, would not be dispelled. The idea of the temporary guarantee fund was wearing out, and the time had come to devise something permanent. At this point there came forward a gentleman, for some time called, at his own request, "The Unknown Donor", who proposed to meet the annual deficits for five years consecutively, provided a permanent endowment fund of \$500,000 was raised by the association over the same period. Again the Women's Committee came into the picture and succeeded in obtaining even more than was required.

In 1919, Edward W. Bok, who revealed himself in the ensuing year as "The Unknown Donor", proposed a \$1,000,000 fund to take care of the increased costs which followed the war and also to end financial harassments for all time. Headed by Mr. Bok, a committee of fifty campaign chairmen (to say nothing of "chairwomen"), each responsible for \$20,000, went to work in October on an elaborate scale involving bi-weekly luncheons attended by three and four hundred people, a flood of campaign literature and the use of innumerable avenues of contact with the public. There was enthusiasm and energy in abundance, and, though the campaign extended somewhat beyond its closing date, the sum of \$1,100,000 eventually was raised amid festivities and much rejoicing. More than 13,000 Philadelphians contributed. "Many men and women of moderate means deprived themselves of necessities in order that the orchestra might live," says Miss Wister.

The twentieth anniversary was celebrated on Nov. 19 and 20, 1920, with a repetition of Fritz Scheel's first program and the presentation of a silver cup to Mr. Van Rensselaer. In this season, also, Willem Mengelberg appeared as guest conductor. In 1925 came the twenty-fifth anniversary celebration in which both the first concert and the earlier Philippine concerts were recalled.

Beginnings of "Orchestra-Opera"

The Philadelphia Orchestra was a pioneer in experimenting with "orchestra-opera" performances in this country. Co-operating with the Philadelphia Grand Opera Company, the orchestra took part in the American premieres of Schönberg's 'Glückliche Hand' in 1930 and Berg's 'Wozzeck' the following year as events separate from the orchestra's official schedule. These led to performances directly under the sponsorship of the Orchestra Association of which 'Tristan und Isolde' was the first in 1934. This season also brought the American premieres of Stravinsky's 'Mavra' and Gluck's 'Iphigenie in Aulis' as well as 'Carmen', 'Der Rosenkavalier', 'Hänsel und Gretel', 'Boris Godounoff', 'Falstaff', 'The Marriage of Figaro', 'Lady Macbeth of Mzensk', and 'Die Meistersinger'.

In the following season (1935-36) Rimsky-Korsakoff's 'Kitezh', had its American premiere in opera form, and 'Prince Igor' also was presented. For several of these productions the Art of Musical Russia furnished the vocal contingent. Fritz Reiner and Alexander Smallens were the conductors. The excursions into lyric drama were given up thereafter for financial reasons.

Another activity somewhat outside the symphonic routine is the Youth Concerts, begun as Young People's Educational Concerts under Scheel in 1902 and carried on to the present with remarkable success by Stokowski.

One of the most recent projects of major proportions was the transcontinental tour



A Scene by Sergei Soudaikine for One of the Philadelphia Orchestra's Novel Opera Ventures, the American Premiere of Stravinsky's 'Mavra'. Conductors for the Operas Were Fritz Reiner (Right) and Alexander Smallens

in the Spring of 1936, described as the largest enterprise of its kind ever undertaken by a major orchestra. Twenty-seven key cities throughout the country heard the Philadelphians under Stokowski and two associates, Charles O'Connell and Saul Caston, under the sponsorship of the RCA-Victor Company. A similar journey is scheduled for this season, beginning April 20 and continuing five weeks. It will include appearances at festivals in Ann Arbor, Mich., and White Plains, N. Y.

In 1936 the orchestra acquired a second conductor, in the person of Eugene Ormandy, to share the season with Stokowski and leave him free to pursue electrical and acoustical research in which he is keenly interested. Formerly conductor of the Minneapolis Symphony, and before that of the Capitol Theatre orchestra in New York, Ormandy was first heard in Philadelphia as a last-moment substitute for Arturo Toscanini who was to have appeared as guest conductor. He was given a warm reception, and appeared frequently thereafter both in the regular symphony

concerts and in the Robin Hood Dell programs in the summer. Ormandy is now officially co-conductor of the orchestra.

Guest conductors with the orchestra have been numerous; many have been composers presenting their own works. In addition to A. H. Rodemann (1907) and Thaddeus Rich (1914), assistant conductors, these have included Ernest Bloch, Alfredo Casella, George W. Chadwick, Vincent D'Indy, Georges Enesco, Ossip Gabrilowitsch, Wassili Leps, Darius Milhaud, Horatio Parker, Sergei Rachmaninoff, Frederick Stock, Igor Stravinsky, Willem van Hoogstraten and others. An unusual event in 1930 was the exchange effected with the New York Philharmonic-Symphony in which Arturo Toscanini came to Philadelphia to lead a fortnight's concerts while Stokowski did similar service in New York.

The management of the orchestra has been in a number of hands since Oliver Boyce Judson first took command in 1901. His successors were, in order, George P. Eckels, John Mahnen, Ernest J. Lanigan,

lisher; Rudolph Ganz, pianist, conductor, and president of the Chicago Musical College; Howard Hanson, director of the Eastman School of Music; Hans Lange, associate conductor of the Chicago Symphony; and Guy Maier, pianist.

It is hoped that the prestige of the university, the calibre of the members of the advisory council, and the distribution facilities arranged for will make it possible to offer a service to American composers and American music in a way that has not hitherto been available.

MENUHIN TO RETURN

Ending Two-Year Retirement, Violinist Will Resume Concert Activities Next Season—Is GM Soloist

Yehudi Menuhin, noted young violinist who retired from musical activities for two seasons in 1935, will return to the concert stage next season to fill one of the busiest schedules he has yet undertaken. Making his first appearance in San Francisco next October, he will be heard in recital in the principal cities of the Pacific Coast, the Middle West and the East from Canada to the Gulf. In addition he will appear as soloist with several orchestras, including those in New York, Boston, Philadelphia, St. Louis, Kansas City, Los Angeles and San Francisco.

His European tour will begin in London on Feb. 20 and will continue with numerous appearances in the British Isles and on the Continent.

Breaking his retirement momentarily, Mr. Menuhin was soloist on the Jan. 24 General Motors Hour under Enesco.

Charles Augustus Davis, Horace Churchman (controller), Harvey M. Watts, Ralph Edmunds, Arthur Judson and Alfred Reginald Allen. Most of these men served one or, at the most, three seasons, except Arthur Judson who held the position from 1915 until his resignation in 1934. Mr. Allen was appointed in his place and currently continues in it.

Many symphonic bodies in the nation will find lines in this chronicle from Philadelphia which will sound like passages from their own histories. The Philadelphia is a "typical" American orchestra in its manner of financing, its civic position and its process of development. The present guarantee fund of nearly \$2,000,000 will not sound familiar to anybody, to be sure, but the way it was obtained, and the public spirit it represents are well known in the land. In brief, the Philadelphia Orchestra demonstrates that "the American way of doing things" musically, precarious and chaotic as it often is, can produce a symphonic organization of apparent permanence to rank with the finest of all times.

Hindemith to Appear with Philharmonic

Paul Hindemith, German composer and viola player, will be introduced to Philharmonic-Symphony audiences when he comes to the United States for the first time in April. Under the baton of Artur Rodzinski he will be heard as soloist in the New York premiere of his Concerto for viola and orchestra, 'Der Schwanendreher', on April 15 and 16 at Carnegie Hall, the last Thursday evening and Friday afternoon performances of the season. The work will have its initial American hearing at the Coolidge Festival in the Library of Congress, Washington, on April 9. Based on old German folk-songs, 'Der Schwanendreher' was written in 1935, had its premiere in Amsterdam, and was later done in London, Dresden, Lausanne, and Turin.

Annual Wagner Matinee Cycle Announced by Metropolitan

The annual matinee Wagner cycle at the Metropolitan will be given this season during February and March. The Ring dramas will be presented uncut and there will also be heard 'Die Meistersinger' and a work yet to be announced. The dates are as follows: 'Rheingold', Tuesday, Feb. 9; 'Die Walküre', Wednesday, Feb. 17; 'Siegfried', Monday, Feb. 22; 'Götterdämmerung', Tuesday, March 2; 'Die Meistersinger', Friday, March 12; unannounced work, Thursday, March 18. Casts for the operas have not yet been definitely apportioned, although practically the entire German wing is expected to participate. The entire cycle will be under the conductorship of Artur Bodanzky.

NEW DE PAUL PRESS TO PUBLISH NATIVE MUSIC

Miniature Scores of American Works to Be Printed for Study Purposes by University in Chicago

De Paul University, Chicago, has announced the establishment of the De Paul University Press. As set forth in an outline of its plans, this press has been founded to meet what has been thought to be a need to make serious American music in the larger forms available to music students, amateurs, and music-lovers.

It is pointed out that the serious music student in America today is almost compelled to study the works of foreign composers exclusively when he seeks to examine contemporary music. The majority of orchestral and chamber-music scores that have been available have been in such large sizes and so expensive that they have not been easily accessible to the student.

As the situation is viewed by the sponsors, it is hardly necessary any longer to champion the cause of performing American works; but too often a single performance is inadequate for either the public or students to become familiar with a work, and as a result there are too few second and third performances. It is expected that the publication of many miniature scores will give the opportunity for prolonged study and make repeated hearings more probable.

Carl Fischer, Inc., New York, has been contracted with as the distributing and selling agent. The advisory council is composed of Walter S. Fischer, pub-



Dear Musical America:

Competitions, whether for the best singers, compositions, missing lines of limericks or slogans for toothpaste, have their little way of leaving a crop of headaches in their train. It is all very well to be sorry for all the contestants who lose, but how about the harried, badgered, reviled and anathematized individuals who shoulder the grief of managing one of the blame things? Take the recent contest sponsored by the New York Philharmonic-Symphony for a short orchestral work, the one, you remember, for which no first prize was awarded and honorable mention and a performance were the only rewards for Philip James and his overture, 'Bret Harte'. I suppose the competition committee has received some sour notes about that affair, and I shall not add to their burden by passing along one which came to me — signed "Pro-America", and protesting, I thought, a bit too much.

The Philharmonic had even a tougher situation to contend with than the NBC Music Guild, whose recent chamber music contest was won by a manuscript discovered to be the work of Mitya Stillman, who had died soon after it was submitted. Honor could be done there, at least, and it was. But the august orchestra found itself just about to award a first prize, in a competition solely for American composers, to a man who definitely was an Italian. They couldn't get around it. The rules were set, and a scandal would have been imminent. Wouldn't the "Pro-Americas" have had something to write about if that had happened!

I won't go into the matter of that Italian's identity—there's no point in that, at this late date. He had used an American pseudonym. But he didn't read the rules very carefully. I can imagine members of the committee walking in fear and trembling as they buckle down to the second part of the contest—one for larger symphonic works. The prize work might turn out to be written by Beethoven—or Clementi—or Gagliuppi!

While I'm on the subject of the Philharmonic and American music, there is a tale about young Anis Fuleihan's symphony, the one that John Barbirolli gave for the first time recently. If you heard the work, you will remember the third movement—a relentlessly rhythmic piece that brought to more than one mind Ravel's 'Bolero'. If you went out of the hall muttering "dum, dum-ti dum, dum-ti dum dum" after hearing only one per-

formance, imagine how that rhythm affected the orchestra men who had to rehearse it and play it several times!

It got so much under their skin, and into their bones, throats and fingers that they went around for days with it. Concertmaster Piaastro held his violin like a barn-dance fiddler and played "dum-dum-ti-etc". Labate tooted it slyly on his oboe, Jänicke on his horn and Glantz on his trumpet. Every rehearsal intermission buzzed, hummed and thumped with it. There was even a little scheme afoot to begin the following Monday morning's rehearsal with it at the drop of Barbirolli's baton, no matter what the music on the stands was. But somebody let it out, and Personnel Manager Maurice Van Praag, protecting Mr. Barbirolli from rehearsal irrelevancies, decided that the Philharmonic was too serious a body to play tricks like that. I'm sorry, for it would have made a better story.

Have you noticed how meek little Mozart, who never seems to have had any theories about his art and merely wrote immortal music, happens to be the most sought-after balance right now for modern tendencies? It may be only a curious coincidence, but if I were a musical soothsayer I think I might find something significant in the fact that all three of the composer-conductors for the New York Philharmonic-Symphony have hit upon some work of the eighteenth-century master to set off or offset their own and other contemporary compositions.

Stravinsky chose a piano concerto. Enesco will play the 'Marriage of Figaro' overture and the G Minor Symphony on a program that has some Roumanian novelties by Otesco. Chavez is to conduct one of the symphonies. Now I would not be so tactless as to suggest that Mozart forms the perfect antidote for anybody's music. In the case of any one of these worthies, let us call it the perfect contrast. We are agreed, of course, that today there is very little of what used to pass for venom in Stravinsky's music; in Enesco's certainly none, although it remains to be seen what his countryman can produce in the way of sting and bite; and as for Chavez's, if I remember what I think I remember about the music played in this country last season, there is no use looking for vipers in that direction. Still there must be some good reason for all three playing Mozart.

Of course I know what some conductors who are not composers would say about it—but why bring that up?

Some day, in some publication blessed as no other venture in printer's ink ever has been blessed, I expect to find a typographical error that flatters somebody. I never could figure out just why it should be so, but whenever there is a slip or a transposition of the types, it spells or misspells a grievance. Why, for instance, should the dropping of a "t" from the word "immortal" when applied to a prima donna of international repute result in what it does result in, or the change of "singer" to "sinner" upset a body so, when the precise opposite ought to be making somebody happy every day? My attention has just been called to a jumbling of the figures in a reference to John Barbirolli's birth date, as printed in your last issue. Obviously the 1889 that I see before me should be 1898, as the Philharmonic conductor is 38, not 47. Now, if instead of a conductor, we had been concerned with a soprano and the error had put the year a decade off in the other direc-

tion—1908 instead of 1898—would anybody (I mean anybody nice) have written to me about it? I wonder.

It's all done with mirrors! You've heard that said many times in connection with prestidigitators' pranks, but I'll wager you never heard it said about a piano recital. Now, however, you can go over to Newark, N. J., to any one of

headlines when she made her opera debut in Chicago as Mimi in 'La Boheme', was singing the other night on the Ford broadcast in Detroit. The usual horde of autograph seekers and favor-carriers pressed up to the stage at the close of the program. Betty's mamma advised Betty not to wear herself out writing autographs, but suggested that she blow a few grateful kisses in the general di-

SCHERZANDO SKETCHES
By George Hager

No. 18



Concerto Grosso

several piano recitals, and come away murmuring about mirrors. It's all Joseph A. Fuerstman's idea. That doughty impresario arranged a series of piano programs for his customers and, wanting to give the best service possible, decided that everybody should see a pair of hands on the keyboard, no matter from what spot in the Mosque Theatre. Presto! Change-o! And two big mirrors, ten by sixty-six inches, have been hung at such angles that people on the right side of the house can see fingers twinkling in complicated passagework. Ignaz Friedman was the first to go reflective. How he, or the audience, or Mr. Fuerstman liked it, I haven't yet heard.

A friend of mine, unashamedly unmusical, spent a rather difficult evening at the Schola Cantorum, listening to "churchly" music by one Monteverdi and to Malipiero's new opera, 'Julius Caesar', done in concert form. As he sat mulling over what he should say to an acquaintance who was sure to ask him next day what he had heard, he found that for the life of him he couldn't think of Caesar, and in fumbling about for something akin to Malipiero, he decided to say he had been listening to Matchabelli's 'Et tu Brute'. Well, it's often argued that no two of us actually hear alike.

This is a story about a prima donna that sounds as little prima-donna-ish as could be imagined, and you are at liberty not to believe it if you feel that way, but I'm told it happened—honestly. Betty Jaynes, the almost-sixteen-year-old soprano who recently vaulted into the

reception of the crowd, a pretty gesture which presumably would satisfy their desire for personal attention.

"But mother," protested Betty, "I couldn't do that. Why there are boys out there!"

I warned you it wasn't the usual prima donna story!

As a humanitarian and friend of the arts, I am much concerned over something I have read in my morning paper. It appears that a man was recently haled into court for practising trumpet in a Brooklyn apartment, and the inflexible judge told him to go down on the sands of Coney Island to do his practising. He might also have suggested Mayor Hylan's market in the Bronx or the City Piers on Staten Island. You could rig up some resonant studios of out-size in both localities, and the musicians wouldn't worry anyone except each other! But, in default of some such municipal action, where do all these musicians do their practising? After all, you don't learn to play the bull fiddle or the tuba or the trombone by your sense of smell!

Just as I was getting the relative position of the vowels correct in the names of Kirsten Flagstad and Kerstin Thorborg, I happened to think of one of the founders of the American Ballet, an esteemed author and scholar, with the monniker of Kirstein! The rest is censored by your

Mephisto

NATIONAL ORCHESTRA IS FORMED IN BELGIUM



The Lejeune Quartet: Marcel Lejeune, C. Landauer, A. Baiwir and G. La Rue

By ALBERT HUYBRECHTS

BRUSSELS, Jan. 15

THE most important event since the beginning of the season is without doubt the creation of the new Orchestre National de Belgique. Recruited entirely by competition, it is composed of players of first ability, and will doubtless fill a place of importance in the musical life of our country. The new orchestra, a State organization, will hold its sessions under the auspices of the Société Philharmonique de Bruxelles and the Concerts Defauw. It will give six concerts at the Brussels Conservatory, and has set itself the task of taking a place among the best orchestras of the day.

To inaugurate its campaign, the Société Philharmonique called upon Bruno Walter and the orchestra of the Concertgebouw of Amsterdam. Mr. Walter is endowed with a vibrant sensitivity which permits him to succeed by persuasion rather than by will. The program was consecrated to Berlioz, Mozart, and Brahms. Without possessing the value of his other celebrated overtures, that to 'The Corsair' by Berlioz is nevertheless a very beautiful page, where one finds the most solid qualities of the French master.

For its second concert the Société invited Willem Mengelberg and the Concertgebouw of Amsterdam. Mr. Mengelberg, whom we have not heard in Brussels since December, 1934, conducted a concert of the highest quality. He began with the Overture, the Nocturne, and the Scherzo from 'A Midsummer Night's Dream' of Mendelssohn. The playing was marvelous, and awakened genuine enthusiasm. The program also included the Variations and Fugue on a theme of Hiller, by Max Reger. On the program was also the concerto for two violins by Bach, which was excellently played by Messrs. Zimmermann and Helman. Both soloists were very successful. To close the program Mr. Mengelberg presented 'Les Préludes' of Liszt, which he did in incomparable style.

The Grands Concerts Etrangers, organized by the Brussels Société Philharmonique, opened with the excellent assistance of the Vienna Philharmonic Orchestra. The program included works by Beethoven, Brahms, and Richard Strauss, which were superbly executed by the celebrated phalanx, and conducted by the authority by Oswald Kabasta.

The Société Philharmonique displays increasing activity, thanks to its active and sympathetic director, Marcel Cuvelier. Two excellent recitals under its auspices at the beginning of the season were devoted to Masters of the Piano. The first was given by Artur Schnabel,

New State Organization Will Give Concerts at Conservatory and Elsewhere — Walter and Mengelberg Conduct — Chamber Music Society Opens Series

consecrated to the sonatas of Beethoven; and the second by Brailowsky, who gave a beautiful program of works by Bach, Beethoven, Chopin, and Mousorgsky.

Orchestra Gives First Concert

The first Concert Defauw gave us the opportunity of hearing for the first time our new National Orchestra. This was a complete success for the organization, conducted by Mr. Defauw in his customarily masterly manner. Its great success was due to a large extent, it must be said in all justice, to the excellent conductor and artist Desiré Defauw. Especially noteworthy were the symphony of César Franck and 'The Pines of Rome', by Respighi, which benefited by a highly colored performance. The soloist was the French violinist Jacques Thibaud, who played in masterful style the D Major Concerto of Mozart and the delicious and profound 'Poème' of Chausson. A success was scored by the conductor, the soloist, and the orchestra.

The program of the second Concert Defauw was given over to Richard Strauss and Wagner: 'Also Sprach Zarathustra', excerpts from 'Salome', and the final scene of 'Götterdämmerung'. These works were all in the style of Mr. Defauw; and he presented them with absolute clarity, giving interpretations that were highly colored and rich in dramatic effects. The voice part was undertaken by Oda Slobodskaya, who displayed a soprano voice excellent in its higher register but less effective in its medium.

The first concert organized by the chamber music society La Sirène, comprised mainly works by French musicians. We applauded that delicate, profound masterpiece, the Trio for flute, viola, and 'cello' by Albert Roussel. Charming melodies (a trifle too charming, perhaps) by Claude Delvincourt, Mr. Delannoy and Y. Rivier were pre-

sented; and, to close, the admirable 'Suite en Rocalle' of Florent Schmitt. The lengthy program included also Belgian works: 'Eclaircies', for voice and piano, and the Suite for Quintet of René Bernier merit the high favor which they received. The interpreters, Mme. Mousset-Vos, vocalist, and the Groupe Instrumental de Bruxelles, composed of Miss Schellings, violin; Mme. Bernier, harp; Gaston Jacobs, viola; Mr. Rassart, 'cello'; and Herlin Van Boterdael, flute, were equal to the task, and their success was complete.

Radio Concerts Inaugurated

The National Radio Broadcasting Institute has organized a series of important concerts called the Grand Wednesday Concerts. The programs of the first six concerts were confined to works by the most important Belgian composers, the second to great masters of music, and finally twelve concerts of works by Bach. For this series the institute had the assistance of the Belgian organist Charles Hens, whose talents merit the highest praise. Mr. Hens combines with an absolutely transcendental technique, both style and perfect musicianship. He is undoubtedly one of the finest European organists of the day.

As in former seasons, the Gentler Quartet, composed of Messrs. Gentler and De Groote, violins; Revesz, viola; and Louon, 'cello', gave us three concerts at the Palais des Beaux Arts. This is an excellent group, one of the best at the moment; and all the brilliant qualities which we have noted before figured once more on a program of both the classic and modern repertoire: 'Suite Lyrique', by Alban Berg; the Second Quartet of Honegger; and the third quartet of the Belgian composer Jean Absil. We must admit that the Honegger work proved a disappointment. The Absil quartet, on the contrary, we should not hesitate to place with the



The Brussels Trio: E. Bouquet, A. Frezin and F. Broos

best contemporary chamber music. In spite of its resolutely atonal style, the piece is fundamentally classical through the powerful spirit which animates it. This work puts its composer among the best musicians of the present day.

Musical Belgium has been developing during the past few years a number of chamber-music organizations. The extraordinary fortune of the Pro Arte Quartet, whose renown is now universal, is well known. Among these groups we would call special attention to the Trio de Bruxelles, composed of Messrs. Bouquet and Broos, violin and viola; and Mr. Frezin, 'cello', all artists of the first rank. It would be difficult to imagine an ensemble with more remarkable qualities of unity of style and musicianship. The young Trio de Bruxelles easily rivals the most celebrated foreign ensembles.

The town of Liège, where the musical movement is very intense, has also a group of the first order. We have spoken of the Quatuor Lejeune, composed of Messrs. Lejeune and Landauer, violins; M. Baiwir, viola; and M. Larue, 'cello'. Founded ten years ago, the quartet has had great success in the principal cities of Belgium, Holland, and other countries. These artists display unusual ability in ensemble playing. They have equal ability, absolutely irreproachable talent, and a sentiment equally subtle and profound. All their programs are in the very best taste. The Quatuor Lejeune incontestably merits a place among the best of today.

CINCINNATI HEARS CONTEMPORARY WORKS

American Composers Represented in Series—'Messiah' Is Performed

CINCINNATI, Jan. 20.—A small group of present-day composers, two Americans and a Belgian, received a hearing in the second essay of the Contemporary Concert Series on Jan. 7. Mme. Karin Dayas and the Cincinnati Woodwind Quartet were the performing artists. Leo Sowerby's Quintet for woodwinds was the first and featured work on the program. Lack of superficial appeal and of sharp delineation modified the effect of an ably contrived work, capably executed. Three pieces for piano, entitled 'Ballade, Burlesque, et Légende', by John Haussermann, Jr., the sponsor and arranger of the Contemporary Series, were exquisitely interpreted by Mme. Dayas. The program concluded with Joseph Jongen's stirring and rhythmic Rhapsodie for woodwinds and piano.

Rudolf Serkin, pianist, was presented by the Matinee Musicale Club on Jan. 7 in a program in which compositions

by Beethoven, Chopin, Schubert, and Mendelssohn predominated.

The Philharmonic Quartet of Chicago was heard by the Cincinnati Chamber Music Society on Jan. 3.

The University of Cincinnati Oratorio Society under its acting director, Louis John Johnen, officiating this year in the absence of its regular conductor, Sherwood Kains, gave its annual performance of Handel's 'Messiah' on Dec. 18 and 20. The soloists were Albertine Potts, soprano; Nevada Van der Veer, contralto; Franklin Bens, tenor; and Fred Patton, bass, the first and third of these being native Cincinnatians. Contrary to usual practice, the orchestral accompaniment was performed by an ensemble of two pianos and an organ, manned, respectively, by Elba Davies, Olive Terry, and Carl Hugo Grimm, all prominent local artists. The chorus of some 350 voices, largely made up of singers with several years' experience in this now-well-established institution, showed not only the results of arduous training but in many places a remarkable interpretative finish.

Emanuel Feuermann was presented on

Dec. 10 by the Matinee Musicale Club. His program included the Sonata in A Minor of Schubert, the C Major Sonata and the E Flat Major Variations of Beethoven, and a group of smaller pieces. R. L.

Hertzka Prize Offered for Choral Composition

VIENNA, Jan. 15.—The Emil Hertzka Memorial Foundation prize of 1,000 shillings, given annually on May 9, the death anniversary of the composer, is offered this year for a choral work "of secular or sacred character, a cappella or with the accompaniment of several instruments". Entries must be sent by March 15 to the secretary of the foundation, Dr. Friedrich Scheu, Wien I., Opernring 3.

Marie Armitage Wed to C. C. Burchard

Marie Theresa Armitage, New York music editor, was wed to Clarence C. Burchard, Boston music publisher, in New York on Dec. 23. Mrs. Burchard is an editor of school song books, and has given private vocal instruction to Paul Robeson and Libby Holman.

The Landestheater in Altenburg will shortly give the world premiere of Hans Ludwig Kormann's work, 'Belcanto'.

ENESCO: One Facet of a Triple Personality

By HELEN L. KAUFMANN

GEORGES ENESCO'S intention to play the classics in the traditional way as the greatest novelty he can offer is thoroughly in line with his detestation of pose and charlatanism. The Roumanian composer-conductor-violinist comes to his fortnight with the New York Philharmonic-Symphony avowedly more in the character of the second of his three roles than the first. Only three of his compositions appear on his programs—the First Symphony, the Orchestral Suite No. 2, and the Roumanian Rhapsody in D Major, Beethoven, Brahms, and Wagner provide the ballast, with a few novelties from his native land for spice.

Enesco appears to have had a good head start over most conductors, for his serious education in that profession began at the age of seven, when most lads are trundling hoops. That he was wax to receive and marble to retain goes without saying.

In a recent interview he spoke with reverent gratitude of those valuable years he spent in Vienna, between the ages of seven and fourteen.

"My teacher was Joseph Hellmesberger, Jr.," he said. "There were three generations of Hellmesbergers. Joseph, Senior, the father of my teacher, was the son of that Joseph Hellmesberger who knew Beethoven well, and who played in the orchestra under him. Joseph Senior, who had been carefully instructed by his distinguished father in Beethoven's own way of conducting his symphonies, was directing the orchestra in Vienna at the time I was there. I heard him whenever he played. He knew the traditional tempi for the symphonies of Beethoven, Schubert, and Brahms. My teacher always took me to his concerts in the Hof-Kapelle. I heard all the classic symphonies there."

"Did you ever have the opportunity to play?"

"Yes indeed. We had a student orchestra, which Hellmesberger conducted. I remember every fingering and bowing, every tempo and nuance, as if it were yesterday. And the chamber-music! I lived in my teacher's house, and attended each rehearsal, as well as all performances of the quartets and other chamber music of Beethoven, Brahms, Haydn, Schumann, and Schubert. I listened to the first performance of the Brahms clarinet quintet in the Hellmesberger living-room. Brahms himself was there. It was my first meeting with him. He was much pleased with the way the famous Hellmesberger quartet and a visiting clarinetist played it. I believe I know the tempi of that piece as Brahms intended them, for I listened attentively.

"I used to go to the opera rehearsals also. I had a seat behind the kettle-drums, and heard all the Wagner operas that way. You know, Richter, the friend of Wagner, and one of the greatest of Wagnerian conductors, came to Vienna in 1888, only four years after Wagner's death, when the interpretations he had heard from his master were still fresh. Those also I heard. I even attended a performance by Materna, the great Wagnerian singer, then in her last years, and Schlegel."

Enesco looked thoughtful. "Do you know," he confessed, "as well as I know the music of Wagner—and I know every note of it—each time I hear it I

Roumanian Composer-Conductor-Violinist Discusses the Second of His Three Roles

get a tremendous physical sensation, tremendous. There is nothing intellectual about it. Tears come to my eyes; I am ready to cry.

"But to return to my preparation for the conductor's life. All these childhood musical experiences set the original tempi in my head, so I never could forget them. I have heard those pieces played in so many different kinds of tempi since then that I think it would be truly original to play them as they were intended to be played. Mozart

smile familiar to those who see him in his moments of enthusiasm.

"To Beethoven all humanity was one large family, struggling to emerge from darkness into light," he resumed. "He had a great need to free people from the tyranny by which they were oppressed. Look at the 'Ode to Joy' in the Ninth Symphony. Perhaps Beethoven meant to write *Freiheit* instead of *Freude*, and didn't quite dare. *Freiheit* suits the sense of the rest of the words much better than *Freude*. That



Georges Enesco: an Informal Study of the Present Guest Conductor of the New York Philharmonic-Symphony

wanted to rush tempi; Beethoven did not. Their music must be played as they wished. Changing the rhythm alters the equilibrium, and spoils the balance.

"With nuance, it is different. It is sometimes necessary for a conductor to secure this by making some change in the score. Perhaps he decides to double certain instruments. I consider it permissible to use two flutes instead of one when the composer's intention was obviously to have the flute predominate. But I do not consider it permissible to substitute a clarinet for the flute. For instance, in one place in the finale of the 'Eroica' the wood-winds have the melody over a trumpet accompaniment. It is all marked *forte*. The trumpets must play *piano*, and the woodwind choir must be augmented, if that place is to sound."

Enesco went to the piano and illustrated, his face alight with that good

rush, that explosive rush toward freedom—he waved his arm in a sweeping arc—"must be emphasized in playing Beethoven."

"And Brahms?"

"Brahms wrote what Queen Carmen Sylva used to call *männliche Musik*. He had a tender heart, which he didn't want to show. He never could do enough for his friends. But he could be rude also. Both qualities were in his music.

"I can't help it," Enesco continued, "if other conductors change my works, but I won't change the works of the classical masters. I mark the effects I want very carefully, indicating everything, even to metronome marks every few bars if the tempo is to be changed. I have made up new words to describe the sound I want."

"But in conducting," he continued, "the details are not the important thing. It is the true proportion, the large line, which must be there. Fussy movements are not necessary. The conductor must lead with

his whole personality. His movements should be sensed, rather than seen. There is an inexplicable inner radiation which communicates itself to the men. Some days I make a tremendous effort, and nothing happens; others, everything is right, as if some reserve power were released. Is it the man, or the surrounding atmosphere? Whatever it is, hostility kills it instantly. But with musicians who are,—how shall I say—*entgegenkommend*—meet me halfway—very much can be done. But it takes long work together to reach the ideal.

"I remember once rehearsing with Raoul Pugno, the pianist. We only had time for one rehearsal before the concert. Halfway through he stopped me. 'We need not rehearse any longer,' he said. 'After all, there is only one way to make music, and that is the right one. Easy, sincere, and natural. We understand each other. Nothing more is necessary'."

"Do you get better results conducting with or without a score?"

"I feel freer when I memorize, but I like to have the score there. No conductor can actually read a score at that speed anyway"—graphically pantomiming the rapid page-turning necessary. "It is not possible to read details, only groups, which give some indication. Of course, when I have a piece of modern music, which I have not had time to memorize perfectly, I must follow the page much more closely."

"Is the fact that you are yourself a composer a help or a hindrance?"

"I have trained myself to separate my conducting from my composing personality. Fortunately there is scope for me to exercise both. They are in many ways closely related. I still feel that I am the best judge of my own works. They must first satisfy me—if they don't, they go into the waste-basket. But if it came to a choice between those two personalities, I cannot help but say that I am a composer before all. I want to create."

In that last statement is the essence of Enesco the musician. The sincerity, the courtliness and modesty of manner that have endeared the man to all his personal friends have also stood him in good stead in his professional life. He is unique in that he signs no contracts, either with manager or accompanist. "Trust that you may be trusted" has proved a workable and satisfactory creed for him.

BROOKLYN HEARS OPERA AND BOSTON SYMPHONY

Metropolitan Opera Presents 'Samson et Dalila'—Spalding Is Soloist with Orchestra

BROOKLYN, Jan. 20.—The season's second Boston Symphony concert (Jan. 8) presented Richard Burgin as conductor of the evening, with Albert Spalding as soloist. Mr. Burgin's offerings were the Weiner orchestration of Bach's C Major Organ Toccata and Kalinnikov's G Minor Symphony.

Mr. Spalding appeared in the Mozart D Major Violin Concerto.

The program and its presentation afforded an occasion of vital music finely interpreted. The Academy held a good-sized audience.

The season's second Metropolitan Opera presentation on Jan. 12, was 'Samson et Dalila', with Rene Maison and Gertrud Wettergren in the title roles; Ezio Pinza as the High Priest; John Gurney as Abimelech and Chase Baromeo as the Old Hebrew. The Balanchine ballet arrangements and the Koeck-Meyer scenic investiture were essential elements. Maurice de Abraham, making his Brooklyn debut, directed a performance that was of outstanding uniform quality, one that fused music and stage action without placing specific emphasis on any individual artistic achievement. The audience was large.

F. D.

MITROPOULOS CONDUCTS BOSTON SYMPHONY

Soloist in a First Boston Performance of Toccata by Respighi

Boston, Jan. 20.—Last year, during a term of two weeks as guest conductor of the Boston Symphony, Dimitri Mitropoulos won the esteem of the musical public and of reviewers. Perhaps most significant of all, Mr. Mitropoulos won the unqualified respect of the orchestra itself. This year he returned as guest conductor during the mid-season holiday of Dr. Koussevitzky, and had a cordial reception at the concert of Jan. 15. For the programs of the twelfth pair of concerts in the regular Friday-Saturday series, this wiry,

dynamic little man from Athens arranged the following numbers:

Prelude and Final Air of Dido 'When I am laid in earth', from the opera 'Dido and Aeneas' (arranged for string orchestra by Mitropoulos) Purcell
String Quartet in C Sharp Minor, Op. 131 Beethoven
(Performed by the string orchestra)
Toccata for piano and orchestra.... Respighi
(Mr. Mitropoulos)
(first time in Boston)
'Preludio Giocoso' Castagnone
(First time in America)

The Prelude and final air of Dido were masterly in arrangement. With the sure instinct of a sensitive composer Mr. Mitropoulos set his instruments to vibrating in one of the smoothest and most mellifluous works for strings which this section has recently essayed. Many listeners found the Beethoven item a highlight on the program in point of adroit arrangement and superb performance. The avowed objective of Mr. Mitropoulos was to focus the attention of a larger public upon the musical content of this great quartet by the master. He was completely successful. Furthermore, he approached his task with evident reverence for the original score. Virtually the only change was in the doubling of basses and cellos; yet when the work had been played, despite the virtuosity of orchestra and conductor, one questioned if after all the end justified the means. In the realm of tone color, for instance, no gain was made. The experiment by Mr. Mitropoulos was extremely interesting, but to the uninitiated it may have proved misleading.

Patrons of the New York Philharmonic-Symphony will recollect that nearly a decade ago Ottorino Respighi was soloist with the orchestra in a performance of his Toccata for piano and orchestra with Willem Mengelberg con-



Dimitri Mitropoulos

ducting. The Toccata comprises a Prelude, Adagio, and Allegro vivo, and is a brilliant and often rewarding opus. Mr. Mitropoulos not only played the piano but also conducted in masterly fashion. At the conclusion he received an ovation.

The name of Castagnone is for the most part unfamiliar to concert patrons here in Boston. His Preludio Giocoso proved a delicious musical morsel which we hope may provoke a hearing for more contributions from his pen. The work is witty, and the performance sparkled.

Following his usual custom, Mr. Mitropoulos conducted without score throughout the entire program.

GRACE MAY STUTSMAN

CHAMBER ORCHESTRA PRESENTS NOVELTY

Boston Group Plays Fitelberg Concerto at Second Concert

Boston, Jan. 20.—The second concert of the Boston Chamber Orchestra, conducted by Bernard Zighera, brought forward Ethel Bartlett and Rae Robertson, pianists, as soloists in the C Minor Concerto for two pianofortes and orchestra, by Bach, and the Mozart E Flat Concerto for two pianofortes and orchestra. Other items on the program included Haydn's 'La Reine de France' Symphony; a Concerto for string orchestra by Jerzy Fitelberg (Warsaw, 1903); and the d'Indy Concerto, Op. 89, for piano (J. M. Sanromá), flute (Georges Laurent), 'cello (Alfred Zighera), and string orchestra. This was a program of unusual interest, the more so because of the opportunity it offered the listener of hearing the Haydn, Bach, Mozart, and d'Indy works played by an orchestra approximating in size that for which the numbers were originally composed. Praise also should go to the pianists, whose complete accord with each other and the orchestra roused the audience to repeated demonstrations.

A special word is due the Fitelberg item, the only "novelty" upon the program. It is a very, very busy piece. It reminds one of rhymed verse which makes no sense but through clever manipulation of words carries a laugh in its lines. It is a product of the polytonal-polyrhythmic school, with which Schönberg, Milhaud, Stravinsky, and others have acquainted us. It reveals expert workmanship in the handling of

very ordinary thematic material. The composer makes use of a consonance merely as an accent to point up a phrase, and octaves in unison come to sound almost like errors in reading on the part of the performers. We found the first and last movements by far the most stimulating; the Andante seemed too self-conscious to be especially interesting. The performance was above reproach, and the work as a whole was one which upon a first hearing proved both interesting and amusing.

To complete this brief review of a concert meriting (but unfortunately not receiving) a capacity house, should be a few words in praise of the expert performances of Messrs. Sanromá, Laurent, and A. Zighera as soloists in the melodious d'Indy Concerto, which was conducted in a manner to bring forward its best points.

The Vienna Choir Boys, just recently, have offered Bostonians some good entertainment, and this reviewer was especially impressed by a gradual change in tone quality which appears to have become an objective. The boys have always been distinguished for the production of a bright but somewhat hard tone. This year a mellower quality seems to be the commendable goal of the choir. It is desirable that the field of operettas should be more thoroughly explored. 'Reconciliation', with music adapted from Mozart, for example, provides fair entertainment, but it does not provide a wholly satisfactory vehicle for the exhibition of the varied talents of the boys. 'Bastien et Bastienne', composed by Mozart at the age of twelve; 'The Opera Rehearsal', by Lortzing; and others which have been given in

Boston are each superior to 'Reconciliation', since they provide more swiftly moving action, and an opportunity for the young comedians of the group to give a better account of themselves. Victor Gomboz was again musical director for the choir, which as usual roused great enthusiasm.

Mischa Levitzki, an infrequent visitor to Boston, played an enjoyable program in the ballroom of the Hotel Statler, replacing Vladimir Horowitz, who was unable to keep his engagement to play at this fourth concert in the series of Boston Morning Musicales. Mr. Levitzki was in top form, and received an ovation upon the conclusion of his program, which comprised the Scarlatti Sonata in A Major; Beethoven Sonata, Op. 57; and works by Brahms, Schumann, Chopin, Ravel, and Liszt. Mr. Levitzki also included his own small composition entitled 'The Enchanted Nymph'.

A pair of concerts sponsored by the Federal music project have interested fair-sized audiences. 'Hora Novissima', by Horatio Parker, has been presented by the State Chorus and the Commonwealth Symphony, under the direction of A. Buckingham Simson, with Eleanor Steber, Eunice Curry, Eugene Conley, and Melvin H. Crowell as soloists. The performance was marked by earnest endeavor on the part of both principals and chorus to give the best within their power. Unfortunately, Mr. Simson allowed his enthusiasm to get the better of him, with the result that the piece proved a rather continuous fortissimo which eventually grew monotonous. The Parker opus was preceded by 'Exaudi Deus' for chorus and orchestra, by Mr. Simson.

The State Symphony, under the direction of Alexander Thiede, gave a commendable performance in Sanders Theatre, with Francesco Zecchino, fifteen-year-old violinist, as soloist in the Bruch Concerto in E Minor. The purely orchestral works comprised an Overture by Eugenia Frothingham, and Randall Thompson's Second Symphony.

GRACE MAY STUTSMAN

COOLIDGE PRIZE WINNER

Jerzy Fitelberg, of Poland, Gets Award of \$1,000 for Composition

The Elizabeth Sprague Coolidge Prize of \$1,000, offered in 1936 by the Library of Congress under the provisions of the Elizabeth Sprague Coolidge Foundation, has been awarded to a string quartet by Jerzy Fitelberg, a native of Poland. The jury consisted of Paul Bekker, Jacques Gordon, Eugene Ormandy, Roger Sessions, and Oliver Strunk ex officio. The number of eligible compositions submitted was 263. Besides the United States, Canada, and South America, the contestants represented almost every country of Europe, as well as Australia and the Philippines. The prize-winning work will have its first public performance at the festival of chamber music in the Library of Congress in Washington, D. C., April 9-11, 1937.

Jerzy Fitelberg, winner of the Elizabeth Sprague Coolidge Prize, was born in Warsaw in 1903. He is the son of Gregor Fitelberg, conductor of the Warsaw Philharmonic. From 1922 to 1926 he attended the Hochschule für Musik in Berlin, studying composition with Franz Schreker and W. Mmendl. He has composed many instrumental works, the prize-winning work being his fourth string quartet. He is now residing in Paris.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



TIBBETT



MENUHIN



MARTINI



FRANTZ



JEPSON



BAMPTON



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REVIVALS MARK FORTNIGHT AT METROPOLITAN



Times Wide World

The Epilogue of 'The Tales of Hoffmann' as Revived by The Metropolitan Opera. In the Center Are Seen Irra Petina as Nicklausse and Sydney Rayner as Hoffmann; at the Back, Lawrence Tibbett as Lindorf. At Upper Left, Mr. Tibbett as Dappertutto, Another of the Four Roles He Assumed. At Lower Left, Stella Andrevs as Olympia, the Role of Her Debut

(Continued from page 5)
impersonations of Spalanzani and Crespel were among the better elements of the performance, for which Maurice de Abravanel conducted and Herbert Graf assumed responsibility for the stage.

The settings, with the addition of an anachronistic and disaffecting study for Spalanzani, were the familiar ones by Joseph Urban. Perhaps in the furtherance of the overworked spirit of the grotesque, the stage was insufficiently lighted most of the time, the Venetian scene, in particular, suggesting a London fog.

Thomas Makes Entry in 'Traviata'

With Americans prominent in the cast, Verdi's 'La Traviata' opened the third week of opera at the Metropolitan on the evening of Jan. 4. The Germonts, father and son, were sung by John Charles Thomas and Richard Crooks. In his best voice, the baritone expended a wealth of beautiful tone on the well-worn phrases of "Di Provenza" and sang with admirable art throughout the performance. This was Mr. Thomas's first appearance of the season and he was warmly welcomed.

Mr. Crooks, also in good voice, repeated the success he has won in the part with the music of Alfredo, being particularly happy in the air at the opening of the second act. Vina Bovy's personable Violetta was received with the same favor as at the performance which brought her New York debut. Thelma Votipka, Lucielle Browning, Angelo Bada, Wilfred Engelman, George Cehanovsky and Norman Cordon were others concerned. Ettore Panizza conducted.

Repetition of 'The Bartered Bride'

The first repetition of Smetana's 'The Bartered Bride,' in English, introduced

into the repertoire on Christmas night after its gay reception in the Spring season, occurred on the evening of Jan. 6. There were no changes in cast. George Rasely again amused as Wenzel; Louis D'Angelo was Kezal; Muriel Dickson sang Marie to Mario Chamlee's Hans, and the others were Lucielle Browning, Anna Kaskas, Natalie Bodanya, Wilfred Engelman, John Gurney, Norman Cordon and Ludwig Burgstaller. The American Ballet cavorted breathlessly in Smetana's charming dances, and Wilfred Pelletier conducted.

R.

'Rigoletto' Is Repeated

Verdi's 'Rigoletto' was given its second performance of the season on the evening of Jan. 7. Two indispositions due to illness necessitated the substitution of Frederick Jagel for Nino Martini as the Duke, and Irra Petina in place of Bruna Castagna as Maddalena. Mr. Jagel was warmly applauded throughout the evening for his impersonation as the volatile nobleman, and Vina Bovy as Gilda disclosed some very good singing.

Lawrence Tibbett in the role of the Jester added to the impression that his stature in the part increases in dramatic as well as vocal effectiveness with each impersonation. The remainder of the cast included Virgilio Lazzari as Sparafucile, Norman Cordon as Monterone, and in other roles, George Cehanovsky, Giordano Paltrinieri, Wilfred Engelman, Charlotte Symons, Thelma Votipka, and Lucielle Browning. Ettore Panizza conducted.

P.

Marjorie Lawrence Returns as Brünnhilde in 'Die Walküre'

The season's second 'Die Walküre' on Jan. 8 brought Marjorie Lawrence as Brünnhilde, the role of her debut last season, and Kirsten Flagstad as Sieglind, in which she made her first American appearance in February, 1935. The other singers were Kerstin Thorborg as Fricka, Ludwig Hofmann as Wotan, and Emanuel List as Hunding. The Valkyries were Dorothee Manski, Thelma Votipka, Irene Jessner, Ina Bourskaya, Irra Petina, Doris Doe, Helen Olheim, and Anna Kaskas. Artur Bodanzky conducted.

Miss Lawrence's voice was in better trim

than it was last season, and she gave an admirable performance throughout the evening, singing well, and carrying out the stage business she has learned from the American Edyth Walker, who once sang the same role on the same stage. Mme. Flagstad's performance was cumulative, for she sang better and better as the opera progressed. Mr. Melchior's work was up to its usual high level, and Miss Thorborg was an impressive and queenly Fricka. Mr. Hofmann gave a straightforward performance, and Mr. List did his small role well.

H.

Ponselle Re-enters in 'Carmen'

The reappearance of Rosa Ponselle in 'Carmen', a role new to the soprano last year, was hailed with interest by a large audience on the afternoon of Jan. 9. Other bids for attention were made by Sydney Rayner, who was heard in the role of José for the first time in the winter season, and Julius Huehn, singing Escamillo for the first time this season.

Miss Ponselle's interpretation of the gypsy role has been modified, some of the distracting detail of "business" eliminated, and the character made more consistent. She was in generally excellent voice, and handled the music with a great deal more of distinction. Particularly dramatically done was the card scene in the third act, and her portrayal in the first act has immeasurably improved. There was too much dashing about, both on her part and José's, in the final act; but on the whole she seems to have considered well and more wisely the implications of the role.

Mr. Rayner sang well for the most part, and his French diction was a treat to the ear. Mr. Huehn was a vital Toreador, and made the most of his vocal opportunities. Natali Bodanya as Micaela seemed hampered by nervousness in her big aria, but was charmingly tuneful in the first act. Others were Thelma Votipka, Helen Olheim, Louis D'Angelo (Zuniga), and Messrs. Cehanovsky, Paltrinieri, and Engelman. Gennaro Papi conducted in a routine manner.

F.

A Benefit 'Samson et Dalila'

Saint-Saëns's 'Samson et Dalila' was sung on the evening of Jan. 9 for the benefit of the New York chapter of Hadassah.

Maurice de Abravanel conducted a sharp-edged performance with the cast as at the previous hearing save that Chase Baromeo sang the Old Hebrew in place of Emanuel List. The remainder of the cast included Gertrud Wettergren and René Maison in the title roles; Ezio Pinza as the High Priest; John Gurney as Abimelech, Angelo Bada as the Philistine Messenger, and Max Altglass and Wilfred Engelman as the two Philistines. The American Ballet came in for a well deserved large share of the applause.

D.

Gala Sunday Night Concert

A concert billed as "gala" was given on the evening of Jan. 10. The artists were Natalie Bodanya and Elda Vettori, sopranos; Ina Bourskaya, Lucielle Browning, Helen Olheim, and Kerstin Thorborg, contraltos; Arthur Carron and Nicholas Massue, tenors; George Cehanovsky, baritone, and Norman Cardon, bass, the last named substituting for John Gurney, who was indisposed. The American ballet appeared in dances from 'Lakmé'; and the orchestra, under Wilfred Pelletier, played works by Massenet and Smetana. The closing number on the program was the Nile Scene from 'Aida', done in operatic costume and sung by Miss Vettori and Messrs. Carron and Cehanovsky.

H.

The Season's First 'Lohengrin'

The season's first 'Lohengrin', with Kirsten Flagstad cast as Elsa, Marjorie Lawrence as Ortrud and Lauritz Melchior in the title role, had one new element to give it a measure of illusion not possessed by other 'Lohengrin' performances of recent seasons. For once, Telramund was of a physical stature to justify even money on the sword battle fought out on the banks of the Scheldt. Julius Huehn, who essayed the role for the first time at the Metropolitan, had the inches to be a worthy adversary for the Swan Knight's steel, instead of being made to look puny by the height and bulk of Elsa's champion. The King also was a man of presence, as bodied forth by Ludwig Hofmann. George Cehanovsky, who sang the Herald, was the only male of the cast who was not well over six feet.

The performance maintained a superior

(Continued on page 15)

CONCERTS: Solo Recitals and Ensembles Provide Stimulating Programs

THE programs of Lily Pons, Sigrid Onegin, Povla Frijsh and Frederick Jagel attracted lovers of song during the fortnight, while instrumental enthusiasts were drawn to the first recitals of Poldi Mildner, Gaspar Cassadó, Robert Casadesu, Rudolf Serkin, Helen Teschner Tas and Joseph Szigeti, who began his historical series. The Friends of Music presented the Gordon Quartet and Karl Ulrich Schnabel, and the newly arrived Pasquier Trio and Elisabeth Schumann. The Budapest University Chorus under Viktor Vaszy made its first appearance.

Lily Pons Sings Unusual Works

Lily Pons, soprano. Frank La Forge, accompanist; assisting artists, John Amans, Henry Bové, Amadeo Ghignatti, flutists. Carnegie Hall, Jan. 12, evening:

'Ecoutez les sons célestes,' 'Pastorale'... Bach
'Alleluia,' from 'Esther'.....Handel
'La Promessa,' 'La Pastorella delle Alpi',
'Una voce poco fa'.....Rossini
'A des oiseaux'.....Huë
'Oh, quand je dors,' 'Comment disaient-ils'.....Liszt
'O légère hirondelle,' from 'Mireille'.....Gounod
'Come unto These Yellow Sands'.....Bird Song
'Chanson de Marie Antoinette'.....La Forge

Arr. by Jacobson
Villanelle.....Dell'Acqua
'Ombra leggiera,' from 'Dinorah'.....Meyerbeer

Visual appeal, as well as that personal grace characteristic of her, exerted its customary effect upon the large audience that had gathered to hear Miss Pons sing "in person", and not as a shadow on a screen, albeit a vivid and most vocal shadow, a few blocks down the avenue. And the program was one that a cinema-goer would not be likely to encounter in ten successive screen performances with the noted coloratura in each one. That is the reward of the recital-goer.

The first three works on the program were unusual in that they called for obbligati for two and three flutes, the initial composition being the French translation of the air 'Hark to the Celestial Sound of Flutes' from the 'Birthday' Cantata, written by Bach for Augustus the Third. The second, 'Sheep May Safely Graze', from another 'Birthday' Cantata, was written for the Duke of Sachsen-Weissenfels.

The elegance of her production; the ease with which she projected her tones to the farthest point of the auditorium; and, of course, the unimpaired range of her voice, are all old stories. Miss Pons is still Miss Pons, and in her artistry even more so, for fortunately, she has not yet stopped adding to her stature as a singer.

The Rossini works were naturally sure-fire, applause interrupting the progress of 'Una voce poco fa', and the Liszt lyrics revealed her voice in an aspect out of the usual coloratura category. Mr. La Forge's rather unusual setting of Shakespeare's lines from 'The Tempest', and 'Bird Song' after Victor Hugo, earned him deserved applause. Throughout the evening the soprano paid scrupulous attention to detail and phrasing, neither forcing her tones nor seeking to display her abilities to the detriment of the music. Her hearers were quick to welcome her artistry. P.

Frederick Jagel Presents Song Program in Town Hall

Frederick Jagel, tenor. Edwin McArthur, accompanist. Town Hall, Jan. 17, afternoon:

'Waft Her, Angels' from 'Jephthah'; 'Sound an Alarm' from 'Judas Maccabaeus'.....Handel
Song Cycle, 'An die Ferne Geliebte'.....Beethoven

'Keinen hat es noch Gerecht'; 'Der Tod, das ist die kühle Nacht'; 'An die Tauben'.....Brahms
'Phidylé'; 'Le Manoir de Rosemonde'.....Duparc
'I Pastori'.....Pizzetti
'Riflessi'.....Santoliquido
'The Valley and the Hill'.....Quilter
'Wander Shoes' (First time in New York).....Warren
'Yellow Dusk'.....Horaman
'Sigh No More'.....Aiken
Flamenco (First time).....Eakin

For a notable period one of the popular members of the tenor wing of the Metropolitan's singing personnel, Mr. Jagel once more displayed his ability as a recital



Lily Pons

artist of taste and resource. The program, covering a broad and varied field of song literature, was cleverly arranged and was given with discriminating and penetrating intelligence. Only a tenor with his high range under perfect control should attempt the difficult 'Jephthah' aria of Handel, and Mr. Jagel is one of the few who can sing this trying music in an effortless manner. It was a singularly satisfying performance. The transition in style to the very different 'Judas Maccabaeus' excerpt was cleverly achieved.

The Beethoven cycle is something of a

task and is one that requires great care both as to vocalization and interpretation. It fared well with Mr. Jagel and brought much applause. The second of the three Brahms songs displayed excellent low notes and was, interpretatively, the best of the group. 'Meine Liebe ist Grün' was given



Frederick Jagel

as an encore. The French and Italian group was well sung and well received and the new songs in the final English group were singled out for special approval.

In spite of an afternoon of weather to



Schneider

Sigrid Onegin

keep the timid at home, an audience of size and cumulative enthusiasms was in attendance. H.

Heifetz in Third Recital

Jascha Heifetz gave his third recital of the season in Carnegie Hall on the evening of Dec. 8, with Emanuel Bay at the piano. Greatly hampered by the dampness of the evening, which played strange tricks with

(Continued on page 19)

Schola Cantorum Gives Malipiero's 'Julius Caesar'

Schola Cantorum, Hugh Ross, conductor. Orchestra from the New York Philharmonic-Symphony. Carnegie Hall, Jan. 13, evening:

Excerpts from Vesper Music: Domine ad adjuvandum (Introit); Psalm No. 110, 'Dixit Dominus'; Ave Maria Stella; Sicut erat from 'Magnificat'—

Monteverdi (arr. Hans Redlich)
(First time in America)

Soloists: Marion Lindsay, soprano; Lorraine Eley, contralto; Albert Barber, tenor; D. D. Armstrong, bass; Otto van Koppenhagen, viola da gamba; Everett Tutchings, organist.

Te Deum.....Verdi
Soprano solo, Ruth Kenworthy

Opera, 'Giulio Cesare'.....Malipiero
(In condensed concert version arranged by the composer; first time in North America.)
Soloists: Caesar, Arthur Anderson; Brutus, Richard Hale; Antony, William Hain; Portia, Jeanne Palmer; Casca, Arthur Gerry; Cassius, William Mercer; Metellus, Clarence Johnson; Tribune, Donald Dickson; other roles, Britton Pool and D. D. Armstrong.

This all-Italian program, admirably conceived and ably executed, was one to prompt after-reflections as well as afford immediate enjoyment. Two of the compositions performed were of a sacred character, the third frankly of the theatre. Yet their kinship was inescapable and that kinship was most forcibly something of drama. Monteverdi did not hesitate to echo, even to repeat, his 'Orfeo' in the 'Domine ad Adjuvandum' of the vespers service which he composed in 1610 for St. Mark's Cathedral. Verdi could no more avoid being dramatic in his 'Te Deum', the fourth and last of the group of the 'Quattro Pezzi Sacri' first performed in 1898, than he could escape being melodious. Malipiero, composing, it would appear, with a will to be primarily expressive in the realization of a dramatic text, could not transcend his forebears in the dramatic values that in these instances were not their first concern.

As reviewed by Hans Redlich, the Monteverdi work retained one archaic feature, the employment in the orchestra of a viola da gamba, played on this occasion by Otto Van Koppenhagen of the Philharmonic. If its less assertive tone was quite generally submerged among the 'cellos, the



Hugh Ross, Who Conducted the Schola Cantorum in an Italian Program

audience took cognizance of its presence and applauded the player. Soloists and chorus met pleasurably the exactions of music often of great beauty, if for modern ears not free of monotony.

Though this was described as a first performance in New York, it was to be recalled that in 1932 the 'Sonata sopra Sancta Maria' was given by Arturo Toscanini. Performed by the Schola, in addition to the 'Domine adjuvandum' were 'Dixit Dominus', 'Ave Maria Stella' and one or two Magnificats. For each of these Monteverdi employed a different style. The instrumentation also differs. If essentially a polyphonic composition, the work yet contains a liberal amount of that chord writing in which Monteverdi's music prefigured a later day. With its dramatic

emphasis, it has something of the grandiose. The Verdi of the 'Te Deum' was in this respect, at least, a true descendant of the man who wrote the Venetian 'Vespers'.

As a work of the theatre, Malipiero's 'Julius Caesar' could fairly be evaluated only at a stage representation. The concert version—the composer's own—compresses into four scenes the three acts and seven tableaux which make up an operatic equivalent of Shakespeare's tragedy. One of the most recent contributions to the Italian lyric drama (the Malipiero work was first performed at the Teatro Carlo Felice on Feb. 8, 1936), it would appear to represent a credo similar to that which governed Malipiero's contemporary, Pizzetti, in the writing of 'Fra Gherardo'. Adjoining the purely melodic enticements of the human voice, it builds declamation on a symphonic base but without permitting the orchestral writing to become an end in itself. The composer has sought to project his text with something like the directness of musical speech attained by the earliest writers of opera. There is, in this, something of a return to the days when Monteverdi came upon the operatic scene. The drama is carried forward by means of a kind of arioso that is not permitted to blossom into song. Much of it has bite and a propulsiveness to suggest that it would agree well with dramatic motion on the stage. But, heard in concert form, there is something spare and unrewarding in this music, save when it momentarily savors of Puccini. The long array of soloists met competently the not very grateful task of projecting the song-speech of characters out of costume and the chorus sang particularly well the scenes allotted to it, including a song credited to Robert of Sicily and a hymn from Horace's 'Carmen Seculare'. A striking orchestral interlude to the second act left perhaps the sharpest impression of any of the excerpts. This was the opening concert of the Schola Cantorum's season. It was largely attended and the applause was hearty. T.

OPERA AT THE METROPOLITAN



Lotte Lehmann, Who Made Her First Appearance of the Season as Sieglinde in 'Die Walküre'

(Continued from page 13)
level, both vocally and dramatically. Mme. Flagstad's Elsa had its accustomed charm and vocal richness. Mr. Melchior, in noble voice, was particularly eloquent in the 'Abschied'. Mr. Huehn's characterization was a distinctly creditable one, if it has yet to mellow in its surroundings. The Ortrud of Miss Lawrence was impressively malignant, though the role does not give full scope to her vocal gifts. Maurice de Abravanel, entrusted with his first Wagnerian score at the Metropolitan, kept the opera moving and the orchestra played well.

Triple Bill of Opera and Ballet

A triple bill consisting of 'Cavalleria Rusticana', 'Pagliacci', and a ballet divertissement founded upon Johann Strauss's 'Die Fledermaus' was given on the evening



Marjorie Lawrence as Brünnhilde in 'Die Walküre'

of Jan. 13. In the Mascagni opus Hilda Burke replaced Rosa Ponselle as Santuzza; and the remainder of the cast included Frederick Jagel, Irra Petina, Carlo Morelli, and Anna Kaskas. In 'Pagliacci', Queena Mario replaced Muriel Dickson, who was to have made her first appearance in any role at the Metropolitan excepting Marie in 'The Bartered Bride'. Arthur Carron sang Canio, John Charles Thomas as Tonio, and Giordano Paltrinieri and George Cehanovsky completed the cast. Mr. Papi conducted both works.

Miss Burke had sung a scene from the same opera last season, but not the whole work. She gave a praiseworthy performance. Mr. Thomas was in splendid voice,

and created his usual sensation with the Prologue. The ballet, conducted by Wilfred Pelletier, proved interesting and was well received.

Lily Pons Makes Entry in Lakmé

Lily Pons, who was heard in recital at Carnegie Hall a few evenings previous, made her operatic entry this season on the evening of Jan. 15 as Lakmé in Delibes's iridescent score, played for the second time this year.

An attractive figure on the Metropolitan stage, Miss Pons's performance was warmly welcomed by one of the perennially large audiences that always turn out for her appearances. The 'Bell' song was fluently and colorfully given, though throughout the evening it was as a lyrical artist that



John Charles Thomas, Heard for the First Time This Season as Germont in 'La Traviata'

the singer was revealed in her best estate. The first act duet with Mallika, in the person of Irra Petina, was realized with nicety of detail in regard to phrasing and dynamics on the part of each artist.

Frederick Jagel was in excellent vocal form, presenting a Gerald as attractive in

manner and appearance as in voice; and Ezio Pinza lent his rich tones to the role of Nilakantha with conspicuous success, particularly after his admirably delivered second act aria. The remainder of the cast including George Cehanovsky, an engaging Frédéric; Natalie Bodanya, Lucielle Browning, Ina Bourskaya, Giordano Paltrinieri, Max Altglass, Angelo Bada, and Norman Cordon. The American Ballet gave its colorful dances, and Maurice de Abravanel conducted.

Lotte Lehmann Returns as Sieglinde

An incandescent first act, lit by the communicative fire of Lotte Lehmann's performance as Sieglinde, was the outstanding contribution of the 'Walküre' at the Jan. 16 matinee. The soprano, making her first appearance this year, evoked a moving, tender, womanly, and passionate Sieglinde.

By her re-creation of the character, and her corresponding investiture of the music with luscious tone, deeply-felt emotion, and exactitude of nuance and phrasing, she presented an image of loveliness in sight and sound that will not soon be forgotten.

Equal in intensity and beauty of performance were Lauritz Melchior, in exceptionally fine voice as Siegmund; Emanuel List, appropriately sinister and sonorous as Hunding; and the orchestra under Artur Bodanzky. The act moved in an ever-mounting climax from the prelude to the exultant duet of the fleeing lovers.

The pace and vitality were modified somewhat with succeeding acts, wherein familiar portrayals were given by Marjorie Lawrence, one of the most comely of Brünnhildes; and the dependable Friedrich Schorr, who substituted at the last moment for Ludwig Hofmann as Wotan. Kerstin Thorborg's Fricka was again a commanding and noble figure, her music superbly sung. The eight Valkyries were not in their best estate, many of them seeming to be warring only with the pitch.

'Manon' Sung for Benefit of French Hospital

Massenet's 'Manon' was given on the evening of Jan. 16 for the first time this season, as a benefit for the French Hospital. Vina Bovy was Manon; Richard Crooks, des Grieux; Richard Bonelli, Lescaut, and the lesser roles were capably filled by Natalie Bodanya, Charlotte Symons, Lucielle Browning, Léon Rothier, Angelo Bada, George Cehanovsky, Louis D'Angelo, Max Altglass, Arnold Gabor



Rosa Ponselle, Who Made Her Re-appearance in the Title Role of 'Carmen' and Gina Gola. Maurice de Abravanel conducted.

Sunday Night Concert

Excerpts from the third act of 'Rigoletto' were the feature of the Sunday Night Concert on Jan. 17, with Carlo Morelli and Stella Andrevia singing. The American ballet appeared and Nicolas Kopeikine played the Chopin F Minor Piano Concerto with the orchestra. Members of the singing personnel of the company who were also heard included Irene Jessner, Vina Bovy and Marjorie Lawrence, sopranos; Bruna Castagna and Anna Kaskas, contraltos; Joseph Bentonelli, Arthur Carron and Frederick Jagel, tenors; John Gurney, Virgilio Lazzari and Emanuel List, basses. Wilfred Pelletier conducted.

ITURBI CONDUCTS CHICAGO SYMPHONY

Gives First Performances in City of Works by Chavez, White, Shostakovitch

CHICAGO, Jan. 20.—Frederick Stock having left for a month's vacation, the Chicago Symphony has entered upon a brief reign of guest conductors. The first was José Iturbi, who was heard on the Tuesday, Thursday, and Friday series. The concert of Jan. 12, with Stephan Hero, Mr. Iturbi's son-in-law, as violin soloist, had the following program:

Overture to 'Oberon'.....Weber
Symphony No. 1, C Minor, Op. 68...Brahms
Suite from the opera
'The Nose'.....Shostakovitch
(First performance in Chicago)
'Spanish' Symphony, Op. 21.....Lalo
Mr. Hero

For some reason most visiting conductors to this city feel the urge to introduce themselves with Brahms's first. Mr. Iturbi's intentions with this conductor's touchstone were musicianly; his tempi were never far enough removed from a standard norm to provoke argument; while details of phrasing and dynamics received vigilant attention. If the final result, then, lacked the impact and eloquence which is the usual consequence of this symphony, the fact may possibly be attributed to a lack of spiritual responsiveness on the part of the orchestra. The 'Oberon' Overture

was given a brilliant reading, and the audience at least took the Shostakovitch excerpt good-naturedly, albeit there were ample grounds for offense in the composer's portrayal of certain physiological disturbances. Mr. Hero offered a clean-cut account of the 'Spanish' Symphony, and profited by the suave and adept accompaniment provided by his father-in-law.

'Rhenish' Symphony in the Original

The concerts of Jan. 14 and 15 presented Mr. Iturbi in the following program:

Overture 'Leonore', Op. 72, No. 3.....Beethoven
Symphony No. 3, 'Rhenish', E Flat Major, Op. 97.....Schumann
'Sinfonia di Antigona'.....Chavez
(First performance in Chicago)
Five Miniatures.....White
(First performance in Chicago)
Suite from 'The Fire Bird'.....Stravinsky

This was a far better choice of music to display Mr. Iturbi's aptitude with the baton. Chicago has not heard Schumann's 'Rhenish' Symphony in its original form since Mr. Stock completed his modernized revision a number of years ago, and it was refreshing to discover the vitality and inspiration that still linger in these supposedly faded pages. The local music public's first contact with the music of Chavez was inconclusive. There were moments of dramatic interest evoked through harmonic and orchestral resources, but as an entity the 'Sinfonia di Antigona'

made but slight impression. Paul White's little sketches were charmingly presented, and scored a success. Mr. Iturbi was at his colorful best in the 'Fire Bird' music, which was performed with a sweep and richness of effect that left no doubt as to the conductor's flair for his task. The audience was exceedingly cordial in reception of the guest throughout the evening.

Thomas Memorial Program

Mr. Stock's annual tribute to his predecessor,—the founder of the great orchestra he now directs, was as usual in the form of a few great masterpieces closely associated with the life of Theodore Thomas. The program for Jan. 7 and 8:

Passacaglia and Fugue, C Minor.....Bach
(Transcribed by Frederick Stock)
Symphony No. 5, C Minor.....Beethoven
'Ein Heldenleben'.....Strauss

It is obviously Mr. Stock's theory that only playing of the most superlative sort can do justice to the memory of the great pioneer of American symphonic music, so that while the annual Theodore Thomas memorial program never boasts novelty, it can always be depended upon to display the Chicago Symphony at its outstanding best. The present occasion was no exception, and the vigor and justice with which these masterworks were presented was a veritable milestone in the orchestra's achievements.

ALBERT GOLDBERG

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Voices, Not Credos, The Answer To The Opera Riddle

ALL doleful prophecies to the contrary, opera goes on. Doubtless there are those who continue in the belief that it is a dead or dying art. If they proclaim the direful news less energetically than they did a few years back, this may be due to the fatigue induced by strenuous reiteration. Presumably the lyric drama still is in need of reform, if it is to qualify as something other than a museum memento of a bygone era. Though there has come a lull in musical propagandizing of all kinds, assumably there are credos now, as in all past times, which, in the conviction of those who have formulated them, alone can save opera from a growing desuetude and eventual extinction.

If any new theory has been evolved in this country or abroad as to how the calamity is to be avoided it has not been bruited about. Certain of the old remedies or preventatives persist—opera must be sung in the vernacular, opera must deal with present day subjects like the spoken stage, opera must be modernized, opera must be stylized, opera must return to the equivalent of the old Italian "stile parlante," opera must be "better theatre," opera must go in for girth control, opera must be subsidized, opera must model itself on the movies and opera must be available at movie prices.

Excellent ideas, all of these, but they appear to be about equi-distant from what experience is proving today, in precisely the same way it has proved the identical thing in all past ages of opera. Opera flourishes or it languishes according to whether it has great interpreters. The type of opera that flourishes is largely determined by the type of the great artists available. As a few really superior Wagnerians now crowd an opera house

for successive repetitions of the Bayreuth master's music-dramas, completely reversing the situation of a few years ago, so the appearance of really remarkable new Italian or French vocalists of the older order might mean an amazing access of popularity for those very aria operas that the current Wagner enthusiasms have crowded into a bad second place. Opera stands perpetually in need of new blood—but it must be blue blood, so to speak—the blood of exceptional artistry. If there is any lesson to be drawn from what has taken place at the Metropolitan, it is that all other aspects of opera-giving are secondary to beautiful and appropriately beautiful singing. No doubt the public for Wagner is a wider one than ever before, but not to any such extent as would explain seven performances of 'Tristan und Isolde' in the season of 1935-36 (fourteen weeks) as compared to two in the season of 1926-27 (twenty-four weeks). There were other years when 'Tristan' all but passed out of the repertoire. These years were so separated as to show that no continuing apathy on the part of the public but a temporary weakness of the Wagnerian resources of the company was to blame; 1923 and 1924 were low years; so were 1904 and 1896, with performances down to two for each of these. Yet, between, were years with five and six performances. And it is worth remembering that the record total of eight was achieved for 'Tristan' the year it was introduced to the Metropolitan—1886. Aside from the greatness of the work, there was a reason—two reasons. Niemann sang Tristan. The Isolde was Lilli Lehmann.

In the year 1923, which can be taken as typical of those when 'Tristan' was at its low ebb with only two performances, Puccini's 'Tosca' had seven representations. That was a Jeritza year. 'Tosca' had one performance last season. A Nordica, a Fremstad, a Flagstad, a de Reszke, a Melchior means one thing to the repertoire. A Nilsen, a Melba, a Caruso quite another. But they are alike in upsetting almost any theory that can be advanced about the state of opera, past, present or future, except one which acknowledges that what fundamentally matters is the quality of the performances. No credo, such as is professed by those who regard all opera as outmoded, no reform in staging that would embody notions derived from the spoken stage, no capitalization of film or radio adjuncts and personalities can mean to opera what great voices mean.

Yesterday—Or Today?

AN era that numbers among its living composers four such figures as Jean Sibelius, Richard Strauss, Sergei Rachmaninoff and Igor Stravinsky can scarcely be regarded as sterile or bankrupt, irrespective of what is to be said for or against a multitude of other men, including perhaps a dozen who would seem to be almost equally entitled to consideration if the group were to be increased to five.

The course of the pessimist, to be sure, is to contend that two or possibly three of the four composers named are not of this era, but hold-overs from the past. Was Beethoven a hold-over at a similar period in his career? Was Wagner, Brahms or Verdi? Bach, we know, stood on the threshold of new times and was in many respects a summation of an era which, to his sons, was a twilight rather than a dawn.

Should we pity Bach's times, therefore, and think of them as sterile and bankrupt—bankrupt with Bach?

This is not a special pleading for the past. Neither is it in any sense a repudiation of the young or of the theory that it is in the rising generation, always, that art must find the paladins who will carry its banners on. But may we not be in too much of a hurry to put behind us what, in retrospect, may prove to have been a part of us, blood, bone and sinew?

Personalities



Cosmo-Sileo

Rudolf Serkin Evidently Enjoys Pointing Out the Notes for Children at the Cecilia Music School, and the Children Presumably Enjoy the Pianist's Explanations

Schumann—The last surviving child of Robert and Clara Schumann, Eugenie Schumann, now living in Thun, Switzerland, passed her eighty-fifth birthday on Dec. 1.

Weingartner—A Johann Strauss Society has recently been established in Vienna with Felix Weingartner as president.

Wolf-Ferrari—It is rumored that Ermanno Wolf-Ferrari is working on the score of an opera, the text of which is founded upon Lope de Vega's comedy, 'La Dama Bomba'.

Iturbi—In spite of two previous motor accidents, José Iturbi motored to Elmira to fulfill a concert engagement, only to have a third smash-up. He had to hitch-hike the remainder of the journey in order to arrive in time.

De Luca—Appearing on the program of a benefit concert in Rome under the joint auspices of the German Ambassador and the Italian Minister of Press and Propaganda, was Giuseppe De Luca, for many years a popular member of the Metropolitan Opera.

Nijinsky—A motion-picture drama is said to be in progress of formation with the life of the dancer, Nijinsky, as its subject. Named for the main roles are Leonide Massine for Nijinsky, Charles Laughton for Diaghileff, and Merle Oberon as Romola Nijinsky. It is said that Alexander Korda is negotiating with the three players.

Weill—Departing from his *métier* as a composer, Kurt Weill, whose musical accompaniments for 'Johnny Johnson' and 'The Eternal Road' are the subject of much favorable comment, recently gave a talk on 'Music in the Theatre' at the sixth Cultural Hour of the International Ladies Garment Workers' Union's Cultural and Recreational Division.

Crooks—Faust usually goes behind the high chair in his study to change from the old to the young man, but Richard Crooks, helped by advice from John Mulholland, the magician, has worked out a system of ravel strings which makes it possible for him to make a *changement à vue*, as the French say, which means "right before your very eyes", or words to that effect.

Hess—When the soloist pays the orchestra, it's news, that is, it may be news. It is, in this case. Myra Hess, after opening her tour here as soloist with the National Symphony in Washington, handed the manager a cheque for a substantial figure. "I feel so enormously impressed", said Miss Hess, "by the orchestra and the work Hans Kindler is doing to make it better, that I think it cannot be supported enough".

CAPITAL COMPOSERS WRITE BALLET MUSIC

The Howe Family Gives Concert of Madrigals and Old Music for Benefit

WASHINGTON, D. C., Jan. 20.—A Christmas ballet program of unusual interest was presented by the Washington Composers' Club on Dec. 29 in the auditorium of Roosevelt High School. Lisa Gardiner, dance director in the Capital, arranged the ballets for the music, all of which was written by Washington composers. Edward C. Potter contributed the music for 'Old King Cole'; Dorothy Radde Emery wrote the score for 'Pied Piper of Hamelin'; LaSalle Spier, for 'Circus Rider' and 'Barnyard Bully'; Mary Howe, for 'Cards'; Henry Gregor, for 'Six Amusements'; and R. Deane Shure, for 'Minuet'. The compositions were arranged for two pianos, and in most cases the composers themselves were at one keyboard.

For the benefit of the MacDowell Colony the four Howes, including Mrs. Mary Howe and Molly, Bruce, and Cameron, all members of her family, gave a concert of madrigals and old music for virginals and recorder on Dec. 27 in the Textile Museum. The program was commended for the naturalness of the singing and playing, and for its informality.

Mrs. Lawrence Townsend began her series of 'Musical Mornings' for the season on Dec. 28 in the Mayflower Hotel with a joint recital by Enid Szanthe, Hungarian contralto from the Vienna State Opera, and John Charles Thomas, noted American baritone. Handel's 'Messiah' was presented by the Tempo Choral Society on Dec. 27 in Dunbar High School. W. Scott Mayo conducted and soloists included Ethel Grey, Evelyn C. Russ, Ovelton Holmes, and Horace T. Wilson. The Italian-American Society presented Marie Zara and Glenn Carow at a musicale in the Mayflower Hotel Dec. 18. Phyllis Schwartz, ten-year-old piano pupil of Betty Baum, was presented at a recital on Dec. 20 in Miss Baum's studio.

The Gordon String Quartet gave two concerts on the Stradivari instruments from the Library of Congress on Dec. 15 and 18. The Washington Choral Society under Louis A. Potter presented its annual candlelight service on Dec. 18 in the Church of the Epiphany, and the first performance of Mary Howe's 'Laud for Christmas' was given.

The Friday Morning Music Club devoted a program to a commemoration of the 150th anniversary of the birth of Carl Maria von Weber. The Don Cossack Chorus presented its seventh annual consecutive concert in Constitution Hall on Dec. 6 and the Interstate Male Chorus gave a program on Dec. 10 in the Federal auditorium. Ruby Smith Stahl, soprano, gave a joint recital with Edward Henneberry, pianist, on Dec. 8 in the Arts Club.

Mrs. Lawrence Townsend's second and third concerts of the season presented Georges Enesco, composer, conductor, and pianist, and Felix Salmond, cellist, on Jan. 4; and Hilda Burke, soprano, and Charles Kullman, tenor, on Jan. 11. In the Enesco-Salmond concert were heard the first movement from Enesco's Sonata No. 2, in C Major, for cello and piano; the Andante from the Double Concerto for violin and cello by Brahms; and several other works. Miss Burke and Mr. Kullman gave a

What They Read Twenty Years Ago

MUSICAL AMERICA for January, 1917

Those Cut-Ups!

Ysaye, Godowsky, and Hofmann Take Places in Dance Orchestra, but Only Temporarily, and Only to Amuse and Delight Dinner Guests of Mr. Bowman at the Biltmore.

1917

False Economy

Defends Place of Music as a Study in Our Colleges. Dean Harold Butler of Kansas University's School of Music Outlines National Scope of Work in Attacking Unfavorable "Economy" Report of Legislature's Investigating Committee.

1917

Composers, Both

Mrs. Beach and Mrs. Salter Visit City.

1917

Snakes and Fig Leaves?

'The Creation' Given in Green Bay with Stage Effects.

1917

A Notable Beginning

Opera Stars Hear "Singing Pictures". Synchronization of Cinema and Phonograph Heard by Audience Which Includes Caruso, Scotti, Amato, Goritz, and Other Notables. The Inn Scene from 'Carmen' Given with Campanari as Escamillo, Salvatore Giordano as José, Maria Canesa as Carmen, and Léon Rothier as Zuniga.

1917

Humor from Afar

She: "I'm never so happy as when I'm breaking into song!" He: "Why don't you find the key, and then you wouldn't have to break in!"

1917

program made up largely of operatic arias.

The Washington Chamber Music Society on Jan. 11 presented the Pro Musica Quartet, made up of Bernard Robbins and Jeno Sevely, violins; Hendrik Essers, cello; and Sidney Hamer, viola; assisted by Howard Mitchell, cellist, in a recital at the Phillips Memorial Gallery.

The Washington String Quartet played on Jan. 7 in the Sulgrave Club, where it has scheduled four concerts in the near future. Mozart, Beethoven and Borodin quartets were on the program.

Pietro Yon's first appearance in Washington brought a capacity audience to Sacred Heart Church on Jan. 11. Alton Jones, pianist, appeared on the Howard University School of Music series Jan. 5 on the campus. His program, heard by an audience that filled Andrew Rankin Chapel, represented composers from Bach to Shostakovich.

JAY WALZ

Yonkers Club Arranges Concerts

YONKERS, Jan. 20.—The Chaminade Club of Yonkers has arranged with Vera Bull Hull for the second season of its series of concerts. This year it has already heard the Marianne Kneisel String Quartet and the Knickerbocker Quartet. In February Florence Hardeman, violinist, and Ralph Wolfe, pianist, will be heard; in March a costume recital will be given by Margot Hubbell; and in April will appear the Old Harp Singers of Nashville, Tenn.



In the Second Act of the Metropolitan's 1917 Revival of 'The Marriage of Figaro.' From the Left, Frieda Hempel, as Susanna, Margaret Matzenauer as The Countess and Geraldine Farrar as Cherubino

A 'Carmen' Revival

When Bizet's opera with Caruso and Farrar was announced, it was a foregone conclusion that there would be a sold-out house. (The remainder of the cast included Amato as Escamillo; Edith Mason as Micaëla; Mabel Garrison and Sophie Braslau as Frasquita and Mercedes; and Messrs. Rothier, Bada, Leonhardt, and Laurenti).

1917

Hair of the Dog That Bit You?

Music is the greatest tonic known. One who can play has a sure preventive of the blues!

1917

The Illiterate American Male!

(Headline) Would Have Opera "Easier" for Men. Performances in English Will Remove Barrier, Hubbard Tells Club.

1916

GERSHWIN SOLOIST IN SAN FRANCISCO

Plays Concerto with Symphony And Conducts Suite— Chinese Dancer Seen

SAN FRANCISCO, Jan. 20.—Jazz entered the War Memorial Opera House on Jan. 15, with George Gershwin as personal escort. The 'Rhapsody in Blue' came as an encore to the symphony program. Gershwin's programmed offerings were his Piano Concerto and his 'Porgy and Bess' Suite. He played one, and conducted the other. The largest audience to be seen on any Friday afternoon in many a symphony season found it all grand fun (except for the few who hissed). The Saturday night repeat concert (at half price) had been sold out for many days in advance.

Pierre Monteux prefaced the Gershwin numbers with the Prelude to 'Die Meistersinger' and Mendelssohn's 'Italian' Symphony, and concluded the concert with Chabrier's 'Fête Polonoise' from 'Le Roi Malgré Lui'.

A slight change in personnel was made during the opening week. Lajos Fenster, assistant concertmaster for many years past, resigned because of ill health, and Eugene Heyes, former head of the second violin section, was advanced to the first desk of the first section. Walter Gough replaced Mr. Heyes as leader of the second section.

Caroline Chew, American-born Chinese dancer, presented a program of exquisite quality in the Community Playhouse on Jan. 15 under the Alice Seckels-Elsie Cross management. The most beautiful costumes ever seen hereabouts enhanced the stage picture. At home in Oriental and Occidental idioms, both classic and modern, and with a special gift for humor, Miss Chew is an artist well worth writing about at length. More important, she is well worth seeing! MARJORIE M. FISHER.

White House to Receive Budapest Chorus

The Budapest University Chorus will be entertained at the White House on Jan. 30 by Mrs. Franklin D. Roosevelt. The Hungarian Minister to the United States, the Hon. John Pelenyi, will entertain for them in the evening, following the reception at the White House.

In Philadelphia on the evening of Jan. 14 the chorus gave a concert before a large audience at the Academy of Music. Eugene Ormandy, who is well acquainted with the chorus, will introduce them. In a recent interview Viktor Vaszy, conductor of the Budapest Chorus, expressed a keen desire to visit Mr. Ormandy again. The latter was graduated from the Royal Academy of Music, Budapest, just two years before Mr. Vaszy, and has made several guest appearances with the Budapest Symphony, which is regularly conducted by Mr. Vaszy.

ORMANDY BEGINS BEETHOVEN CYCLE; CONDUCTS RACHMANINOFF PROGRAM

**First and Third Symphonies
Played in First Concert of
Series — Pianist-Composer
Receives Ovation for Perform-
ance of Concerto**

PHILADELPHIA, Jan. 20.

The initial program in a series of six devoted to works of Beethoven, including the nine symphonies, was performed by the Philadelphia Orchestra, with Eugene Ormandy conducting, on Dec. 31 and Jan. 2. The numbers were:

Overture 'Egmont' Beethoven
Symphony No. 1, in C Beethoven
Symphony No. 3, in E Flat ('Eroica')
Beethoven

Associating the first and third symphonies was a commendable idea, Mr. Ormandy thus illustrating two distinct phases of Beethoven's expression through symphonic form. Mr. Ormandy's readings were convincing, well proportioned, and sensitive. Each movement of the 'Eroica' was adequately presented and the exposition of emotions and moods was effected without undue accentuation, Mr. Ormandy in some passages erred on the side of reticence, probably because of the laudable desire to avoid exaggeration. In the Marcia funebre for example there could have been more emphasis on the pathetic qualities of the music without any lessening of its tragic dignity.

Faithfulness to letter and spirit governed the conductor's treatment of the 'Egmont' Overture and the First Symphony, the performance of the latter being among the best heard here in several seasons.

Choral Society Heard in 'The Bells'

A Rachmaninoff program with the distinguished pianist-composer as soloist attracted two of the season's largest audiences to the Academy of Music on Jan. 8 and 9. Conducted by Mr. Ormandy, the numbers were:

Symphony 'The Bells' Rachmaninoff
(for orchestra, chorus, and soloists)
Agnes Davis, soprano; Fritz Krueger, tenor; Elwood Hawkins, baritone; University of Pennsylvania Choral Society, Harl McDonald, director.
Concerto No. 2, in C Minor, for piano and orchestra Rachmaninoff
Sergei Rachmaninoff

The composer's unusual choral symphony had not been given here since its first American performances by the Philadelphia Orchestra under Leopold Stokowski in February, 1920. Owing to the forces and preparation required, frequent presentations are hardly to be expected, even if the status of the work as a masterpiece were definitely established. Based on Poe's famous poem, and being program music in the fullest sense of the term, the work afforded interesting features in orchestration, choral writing, and musical illustration of textual material. The application of the title "symphony" is open to question on several grounds, even admitting the changes in meaning which musical terms undergo. The four movements—'Silver Sleigh Bells,' 'Mellow Wedding Bells,' 'Loud Alarm Bells,' and 'Mournful Iron Bells'—of course follow the poetic sequence of the text, the result being two slow movements, the second and fourth, both Lentos, and a lack of symmetry due to variations in length of movements. In musical treatment the composer has woven voices and orchestra into a complex fabric with some striking and original effects in dynamics and tone color, the voices having linear, rhythmic, and intervallic values distinct

from, although closely related to, the orchestra part.

The orchestra was in top form in tone and ensemble, the soloists sang commendably, and the University choral group handled its assignment with credit to itself and Dr. McDonald, its conductor. Prolonged applause attested to the enjoyment of the audience.

Great as was the applause for the 'symphony', it was a mild testimonial compared with the thunderous greeting given Rachmaninoff when he made his entry for the concerto, and the ovation which recalled him again and again at the conclusion. The 'grand manner' and amplitude of technique were factors in a superb exhibition of pianism. The excellent accompaniment provided by the orchestra under Mr. Ormandy's guidance should not be minimized, for the artistry of the one found a fitting framework in the rich tonal beauty of the other.

WILLIAM E. SMITH

SCROLL PRESENTED TO DAVID MANNES



Wide World
Honoring David Mannes, Conductor of the Free Concerts at the Metropolitan Museum of Art. Left to Right: Mme. Olga Samaroff-Stokowski, Mr. Mannes, Mayor La Guardia, and Richard Welling

DAVID MANNES, conductor of the free concerts at the Metropolitan Museum of Art, was honored by a committee of 100 prominent citizens during the intermission of the first concert of his twentieth year in that capacity.

Richard Welling, secretary of the Philharmonic-Symphony Society of New York, in behalf of the committee, presented Mr. Mannes with an illuminated parchment scroll inscribed with a testimonial written by John Erskine and

signed by the entire committee. Mr. Welling was co-chairman of the committee with Olga Samaroff-Stokowski. Mayor La Guardia was honorary chairman, and spoke at the presentation ceremony. The event took place before the thousands who have gathered at the Museum each year to hear Mr. Mannes conduct. Mme. Samaroff-Stokowski held a reception at her home honoring Mr. and Mrs. Mannes following the concert which was attended by many celebrities.

PHILADELPHIA GREETES NEW OPERA COMPANY

**Civic Grand Opera Company Makes
Bow with Two Performances
of 'Rigoletto'**

PHILADELPHIA, Jan. 20.—Performances of 'Rigoletto' given in the Academy of Music on Dec. 30 and 31 introduced the recently organized Civic Grand Opera Company of Philadelphia, Francesco Pelosi, general director, to a pair of good-sized and appreciative audiences. The opera was the first of several which the organization plans to produce in the course of the current season, dates for other performances being Feb. 2 and 23, March 18, and April 6 and 20.

Verdi's popular work was on the

whole well given, with Walter Grigatis conducting. The title role at the first performance was taken by Rocco Pandiscio, who struggled all evening against acute laryngitis. Dramatically his characterization was laudable. At the second performance the role was assumed by Giuseppe Martino-Rossi. The other singers were the same at both performances. Wilma Mirelle was an appealing Gilda, winning applause for her rendition of the 'Caro nome'. Lorenzo Poerio (more familiarly known as Lawrence Power) was heard as the Duke, scoring especial success in the arias 'Questa o Quella' and 'La Donna e mobile'. Others in the cast included Eleanora del Mora, Madalena; Edmund Wickfield, Sparafucile;

Forrest Dennis, Monterone; and Claire Brooks, Edith House, Ralph Villano, Allesandro Angelucci, Theodore Bayer, and Edmund Goldyn.

The male chorus was large, and sang commendably; and the brief ballet in the first act was danced by a group under the direction of Katherine Miller.

W. E. S.

BALTIMORE HEARS MOZART PROGRAM

**Myra Hess Is Soloist with
National Symphony—Youth
Program Given**

BALTIMORE, Jan. 20.—The National Symphony, Hans Kindler, conductor, assisted by Myra Hess, pianist, presented an all-Mozart program last night at the Lyric Theatre. The orchestra responded to the individual readings of the overture 'The Impresario', the 'Maurerische Trauermusik', and the C Major Symphony, which Dr. Kindler imbued with style and nuance based on tradition, with additional personal conception. These readings interested the large audience, which gave enthusiastic approval. Myra Hess won admiration with her personality and fine musicianship, playing the D Minor Concerto with imagination, delicacy, and spirit, to the great satisfaction of the audience.

Enid Szanthe, contralto, made her first appearance at the tenth Peabody recital Jan. 8 before a large audience. With poise, sincerity, and fine vocal endowment the artist made immediate claim for serious attention. Paul Ulanowsky served sympathetically as accompanist, playing the exacting program from memory.

William Albaugh presented Trudi Schoop and her comic ballet at the Lyric on Jan. 9. A record attendance found the pantomime of 'The Blond Marie', a comedy in eight scenes, with music by Paul Schoop, amusing.

Stephen Hero Plays Lalo

The keen delight which the youthful audience registered at the first Young People's program played by the Baltimore Symphony Jan. 9 at the Lyric, must have warmed the heart of Dr. Ernest Schelling, conductor and lecturer, who has endeared himself with the large group known as the "next generation". These youngsters were absorbed in the lecture, the lantern slides, and the droll expressions of the conductor, whose topic 'Musical Form' was illustrated with examples ranging from Lully to our own John Powell. The youthful violinist, Stephen Hero, made a deep impression, playing the last movement of the Lalo Violin Concerto.

With its program of club artists the Baltimore Music Club, Mrs. C. Albert Kuper, president, on Jan. 9 demonstrated the resourceful membership list. Rose Berman Davidson, contralto; John Ademy, bass; Ruth Streitelmeier and Henrietta Kern, sopranos, with George Bolek, Virginia Castelle, and Sarah Stulmann as accompanist, presented a program of quality with convincing style. As a tribute to local creative effort representation was given by Mme. Kern to Gustav Klemm, Baltimore composer, whose setting 'Sounds' proved one of the effective items of the program.

The European Conservatory of Music, Henri Weinreich, director, gave the opening program of its thirty-seventh season of concerts on Jan. 7 at Cadoa Hall. Thirty students participated, to the pleasure of the audience.

FRANZ C. BORNSCHNEIN

CONCERTS: Favorite Artists and Newcomers Are Welcomed

(Continued from page 14)

his strings, Mr. Heifetz nevertheless gave one of his fine performances.

The list opened with Fauré's Sonata, Op. 13, which he has not played here in a number of years. It had a very treasurable performance. The unaccompanied Partita in B Minor of Bach followed, in which the classical style that Mr. Heifetz has so perfectly at his command was in evidence. The Ernst Concerto, a work whose difficulties seem occasionally to outweigh its interest, was fine bravura in more than one passage. The final group included works by Szymanowski, Prokofieff, Ravel, Tchaikovsky, and de Falla. Needless to say, the audience was a capacity one and loud in its applause. D.

Sigrid Onegin Begins 'Farewells'

Sigrid Onegin, contralto. Herbert Giessen, accompanist. Town Hall, Jan. 17, evening:

Aria 'Ma fille' from 'Iphigénie en Aulide' Gluck
Three Uncanny Songs:
'Der Tod und die Tödin'.....Löwe
'Der Mummelsee'.....Löwe
'Die Walpurgisnacht'.....Löwe
Group of Spring Songs:
'Kromm lieber Mai'.....Mozart
'Frühlingsglaube'.....Schubert
'Frühlingsnacht'.....Schumann
'Schwäbisches Frühlingslied'.....Mendelssohn
'Neue Liebe'.....Rubinstein
'Er ist'.....Wolf
Group of Folk Songs:
'Love Song'.....Swedish
'Mountain Call'.....Swedish
'Trepak'.....Russian
'Lullaby'.....Greek
'Czardas'.....Hungarian
'Trois jeunes tambours'.....French
'Cattle Call'.....Norwegian

There was a warm greeting for the admired contralto, who with this concert began what was described as her farewell American tour. Early in her program, when she was recalled to the platform after her graphic singing of the three "uncanny" songs of Löwe, she paid tribute to the late Ernestine Schumann-Heink, by singing one of the latter's favorite songs, the 'Wiegenlied' concerned with the baby's nose.

Ever a singer of the big line, Mme. Onegin lifted to the heights the Gluck air, which calls for just such a voice and musical personality. Later in the evening, an air from Verdi's 'Macbeth,' an added number, again called into play the singer's exceptional dramatic gifts as well as her wealth of voice.

Otherwise the program served to exhibit chiefly her versatility and her charm. The singer, as is her custom, was on intimate terms with her audience and seemed to enjoy as much as her listeners a little game that developed as the result of one of two untimely interruptions of applause before Mr. Giessen had completed the postludes of his admirable accompaniments. The evening was one of enthusiasms on the platform as well as in front of it. G.

Povla Frijs in Town Hall Series

Povla Frijs, soprano. Celius Dougherty, accompanist. Town Hall, Jan. 6, evening:

Aria 'Der Schmetterling'; 'Gruppe aus dem Tartarus'; 'Im Abendrot'; 'Das Lied im Grünen'.....Schubert
'Sonnet les matines'.....Huë
'Dans les ruines d'une vieille abbaye'.....Fauré
'1904'.....Poulenc
'Infidélité'.....Hahn
'Les Cigales'.....Chabrier
'Pendant le bal'.....Tchaikovsky
'Enfants'.....
'O, Raconte, Nianiouscka'.....Moussorgsky
'Rain'.....Fiona McCleary
'Du haut de l'arbre'.....Busser
'Schlechtes Wetter'.....Strauss
'Summer Night'.....Backer-Groendahl
'Woodland Wandering'; 'A Swan'; 'A Dream'.....Grieg

Appearing on this occasion within the framework of the Town Hall Endowment Series in the place of Marian Anderson, who was ill, Mme. Frijs offered another of her characteristically interesting programs in the characteristically interesting manner of her creative art of singing. And again she demonstrated the fact that, although possessed of an instrument in itself unpretentious, she has a faculty that amounts to genius of coloring her tones so meaningfully and employing the amazing resources of her imagination so prodigally

as to intrigue the listener into believing that her vocal equipment must of necessity be an exceptional one. And her singing today discloses a more subtle and more complete responsiveness on the part of her voice to her artistic will and instincts than ever before.

High lights of the first half of the program were two of the Schubert songs, 'Im Abendrot' and the exquisitely tinted 'Das Lied im Grünen', in the first group, and, in the second group, Fauré's 'Dans les ruines d'une vieille abbaye', a rather commonplace song in itself but glorified by the interpretation, and, more especially, Hahn's 'Infidélité', a little masterpiece of mood-creation, while the colloquial descriptiveness of Poulenc's '1904' was so vividly presented that the audience demanded a second hearing of it.

In the third section Tchaikovsky's 'Pendant le bal' and the amusing Moussorgsky song stood out for their equally effective delineation, widely disparate as they are in character, and, finally, the Grieg songs were invested with an almost mystical poetic beauty. Celius Dougherty, as is his wont, provided unfailingly responsive and helpful cooperation throughout the program. C.

Poldi Mildner Plays Beethoven, Schubert, and Chopin

Poldi Mildner, pianist. Town Hall, Jan. 5, evening:

Thirty-two Variations in C Minor Beethoven
Fantasie ('Wanderer').....Schubert
Sonata in B Minor, Scherzo in C Sharp Minor, Etude, Op. 25, No. 10.....Chopin
'Mephisto' Waltz.....Liszt

In addition to prodigious technique, a tone of orchestral proportions, and that intensity of performance which has characterized her previous recitals here, Miss

Mildner brought an almost unflinching ability to everything she played. In several of the Beethoven variations either because of an initial nervousness, or because she had not quite reached mid-program stride, there were a few inaccuracies.

But in the Schubert Fantasie, which demands so much strength, finesse, and an interpretation of unflagging zeal, her energies seemed inexhaustible. In the quieter passages the modeling of each phrase was clean-cut, and of a depth to match the stormier measures of the work.

The Chopin Sonata was played in exceptional fashion; the more poetic sections of the opening Allegro with a tone that was a trifle hard perhaps, but in the Scherzo with molten brilliance; and the Largo possessed rare quietude and beauty of tone. The Finale, presto, with its opportunity for a furious display of power, seemed the more welcome then to the pianist, after the preceding movement. And as if to display her tireless ability she demonstrated octave work of virtuoso brilliance in the last Chopin item, the Etude. Apparently none of this rare pianism was lost upon her auditors, for the applause was in proportion to Miss Mildner's unusual abilities. P.

Ida Sylvania Makes Debut

Ida Sylvania, soprano, who hails from Allentown, Pa., gave her first New York recital in the Town Hall on the afternoon of Jan. 6, with Philip Jeffreys at the piano.

Miss Sylvania has had operatic experience in Italy, Paris, and Berlin; and it was obvious that her talents lie in the operatic field. This, perhaps, led to a superabundance of operatic excerpts on the program, which included 'Voi che Sapete' from 'The Marriage of Figaro', and also the excessively difficult 'Dove Sono' from the same work; Violetta's scena from the first act of 'La Traviata'; the third-act aria of Mimi from 'La Bohème', and 'In Quelle Trine' from Puccini's 'Manon Les-

caut', with the 'Faust' 'Jewel' Song as an encore. The program began with the Bach aria from Pfingstkantate, and there were songs in German by Rubinstein, Schubert, and Grieg, and a group in English to close.

Miss Sylvania's voice is a fine one, and expressively used. Some of her best work was done in the simpler pieces, such as Cherubino's song and Rubinstein 'Du Bist wie Eine Blume'. D.

Cassadó in First Local Recital

Gaspar Cassadó, 'cellist. Arpad Sandor, accompanist, Town Hall, Jan. 9, afternoon:

Toccata.....G. Frescobaldi
Prelude, Sarabande and Gigue from Suite in G.....Bach
Sonata in F, Op. 6.....R. Strauss
Variations on a Rocco Theme, Op. 36 Tchaikovsky
Intermezzo.....Granados
Tonadilla.....B. Laserna
Requiebros.....Cassadó

Although his appearance with the New York Philharmonic-Symphony in December stamped him as an artist of the first rank, it was not until this, his first local

recital, that a greater approximation of Mr. Cassadó's stature could be made. The perfection of his performance, unwavering fidelity to pitch, almost incredible clarity of tone in the most difficult passages of double stopping, and his interpretative genius marked as much by consistent good taste as by intensity, made linkage of this Spanish 'cellist's name with that of Casals inevitable.

In the excerpts from the Bach Suite for cello alone, the remarkable vigor with

which he played the Prelude was offset by a glowing exposition of the Sarabande, as stately and considered in tempo as in expression; Mr. Cassadó's re-creation of this movement was profoundly imaginative.

The performance of Strauss's youthful Sonata was well co-ordinated. It was natural for attention to be focused upon the 'cellist, but it is also worthy of note that in a composition for two artists, their playing was of a high order of unity and balance. In the opening Allegro the 'cellist handled his instrument with remarkable ease and dexterity in the most devious passages; indeed, throughout the recital, trills and technical complexities were almost as lightly and rapidly dispensed with as if the instrument had been one of its lighter brethren. And the scale of dynamics at his command ranged from a singing, full-throated tone to the veriest whisper of a pianissimo as employed in the closing notes of the Andante.

Tchaikovsky's aging Variations and three shorter works concluded a program that was received in all phases with a great deal of applause. P.

Russian Trio Plays Brahms, Rachmaninoff Works in Debut

The Russian Trio, Nina Mesirow-Minchin, pianist; Michael Wilkomirski, violinist; and Ennio Bolognini, 'cellist, made its New York debut on the evening of Jan. 8 in the Town Hall, playing Brahms's Trio in C Minor, Op. 101, and an early composition by Rachmaninoff, the Trio 'Elégiaque', Op. 9, composed in memory of Tchaikovsky. The artists were presented under the auspices of the Lake Shore Chamber Music Society.

The Brahms was given a thoughtfully considered interpretation, in which balance and unity of ensemble were paramount, though not all of the subtler aspects of the music were brought out. The Rachmaninoff Trio, set forth with an earnest

(Continued on page 23)

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ORCHESTRAS: Barbirolli Departs, Stravinsky Leads Philharmonic

JOHAN BARBIROLLI, the New York Philharmonic-Symphony's young English conductor, took his leave in a program that enlisted the aid of Bartlett and Robertson, duo-pianists, as soloists. Igor Stravinsky began his two-week tenure conducting a program of his own music and with Beveridge Webster as piano soloist. The Philadelphia Orchestra under Eugene Ormandy played an all-Rachmaninoff program with the composer as soloist, and the Boston Symphony, led by Serge Koussevitzky, was heard in two concerts, one including a Clementi-Casella symphony and the other, several American works. Mishel Piastro and Bruno Labate were soloists under Mr. Barbirolli, the latter in a Concerto on themes by Pergolesi written by the conductor, and the former in a Vivaldi Concerto. Hans Lange introduced a Handel Concerto in his Philharmonic-Symphony Chamber Orchestra program.

An All-Rachmaninoff Program With Composer as Soloist

Philadelphia Orchestra, Eugene Ormandy, conductor. Assisted by the University of Pennsylvania Choral Society, Earl McDonald, conductor. Soloists, Serge Rachmaninoff, pianist; Agnes Davis, soprano; Fritz Krueger, tenor; Elwood Hawkins, baritone. Carnegie Hall, Jan. 5, evening.

Choral Symphony, "The Bells".....Rachmaninoff
Concerto No. 2 in C Minor.....Rachmaninoff
Mr. Rachmaninoff

With Mr. Ormandy's devoted collaboration and the support of the vocal and orchestral resources at his command, Mr. Rachmaninoff had an evening of triumph in which the pianist was lionized in company with the composer. The revival of "The Bells," remembered from Leopold Stokowski's performance of it with the same orchestra in 1920, was a venture well worth while; for there is in this symphonic adaptation of Poe's fantasy—variously extended and otherwise altered in the Russian versification—music of beauty and distinction, representative of the composer at his most personal best. If the soloists were adequate, the big chorus was more than that, and the orchestra was superb.

Completed just before the world cataclysm of 1914, the work is one of great ingenuity in the achievement of sonorities suggestive of the title and the poetic content of Poe's original. In texture, in rhythmic variety and in mood expressiveness this stands among the really notable contributions of living composers to choral and symphonic literature.

The piano concerto, as sumptuously performed by Mr. Rachmaninoff and the orchestra, asserted anew an appeal that can

be counted on to assure for it a continuing place in the literature for the instrument. Its broad and characteristic melodies, its beautiful passage work for the solo instrument, and above all the richness of its symphonic writing for the orchestra have minimized with the passing of time the original objections to its rather sketchy development and its way of treating the piano primarily as an orchestral instrument. When the player is as essentially an orchestral one as is Mr. Rachmaninoff, the results are those of individuality rather than of weakness in design. The evening was one of protracted demonstrations of enthusiasm.

Piastro and Labate Are Soloists at Philharmonic Concert

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloists, Mishel Piastro, violinist; Bruno Labate, oboist. Carnegie Hall, Jan. 6, evening:

Concerto for Strings in E Minor.....Vivaldi
(first time by the society)

Mr. Piastro
Concerto for Oboe and Strings on Themes of Pergolesi.....Barbirolli
(first time in America)

Mr. Labate
Rapsodie "Espagnole".....Ravel
Symphony No. 2, in D.....Brahms
Performed in an edition by A. Mistow-



Ethel Bartlett and Rae Robertson, Who Were Soloists on Mr. Barbirolli's Final Program

ski, the Vivaldi Concerto proved, with its vigorous first and third movements, an admirable setting for the broad and emotional Largo. The solo passages for violin were deftly played by Mr. Piastro, who was well supported by the principals of the second violin, viola, and cello choirs of the orchestra.

Mr. Barbirolli, in constructing his Con-

certo, has chosen the melody for his first movement from the composer's "Stabat Mater." The third movement is an adaptation of the song "Se tu m'ami," and the second and fourth consist of themes taken from a set of twelve sonatas for two violins and bass. Mr. Labate's performance of the solo part was a sensitive one that revealed the best properties of his instrument, and the accompaniment furnished by the conductor and orchestra was sympathetic.



Beveridge Webster, Who Played a Mozart Concerto and Stravinsky's Capriccio

The Ravel work was given a mettlesome performance; and in the Brahms, which concluded the program, Mr. Barbirolli laid greater emphasis upon darker colors of the orchestral palette. Soloists throughout the evening divided the acclamation of a large audience with conductor and orchestra.

Koussevitzky Plays Long-Lost Clementi Symphony

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, Jan. 7, evening:

Symphony in D.....Clementi-Casella
(first time in New York)

"Daphnis and Chloe," Second Suite.....Ravel
Symphony No. 4, in E Minor.....Brahms

Many "forgotten manuscripts" that have finally been brought to light reward listeners only with a sense of the historical import of the revival. But the Clementi Symphony on this program, one of the two resurrected and restored by Alfredo Casella after a lapse of more than a century, has a freshness of musical utterance that gives it the right to stand unashamedly in the symphonic repertoire of today. The music speaks charmingly, sometimes eloquently, as in the grave and poignant introduction to the first movement. Although comparisons are inevitable with Haydn and Mozart, who were such potent influences in Clementi's day, and with Beethoven, whose star was then already blazing brightly, this work has enough individuality of spirit, style, and thematic material to give it a little niche all its own. Mr. Casella's restorations seemed admirably to fit the stylistic content of the music, and the fact that an amplified orchestral body resulted in sonorities that Clementi undoubtedly had never dreamed of, need trouble no one. The performance was clear, conscientious, and revealing.

Ravel's glowing pages of musical color, played superlatively, charmed the ears and sensibilities of the audience. This is one of Mr. Koussevitzky's outstanding performances; he seems to penetrate into the enchanting mysteries of this music, and reveal them with a sweep, a fervor, and a virtuosity that are breath-taking. The orchestra responded with equal intensity, and the result was rare tonal splendor.

The Brahms provided solid fare for the second half. In the main a vigorous, forthright performance, it seemed to this review-



Igor Stravinsky, Composer and Conductor, Who Assumed the Philharmonic Baton

er that the impetus of tempo added to the slow movement might better have been saved, and expended on the usually robust Allegro giocoso, which paced a trifle anaemically. But the final Passacaglia was nobly set forth.

American Music Played By Boston Symphony

Boston Symphony, Serge Koussevitzky, conductor. Soloist, Jesús María Sanromá, pianist. Carnegie Hall, Jan. 9, afternoon:

Suite for Strings in E Major.....Foote
Piano Concerto No. 2 in D Minor.....MacDowell

Mr. Sanromá
Symphony in D Minor.....Franck

Having already commemorated in Boston the seventy-fifth anniversary of the birth of Edward MacDowell (Dec. 18, 1861), Mr. Koussevitzky decided that it would be well to pay respect to the American composer similarly in New York, hence the inclusion of MacDowell's D Minor Concerto in this program with Mr. Sanromá as soloist. Fittingly, Arthur Foote's suite for strings was placed at its side, as was done at the earlier Boston concert. Tenderness and virility characterized the performance of the concerto, which withstood well this further test of its right to live on in company with more frequently played works in this form by composers of other lands.

Mr. Foote's suite was a pleasurable disclosure. Expert in its craftsmanship, it possesses vitality in its material and more than a trace of an individual musical personality. Foote's is honest music in every bar, with no mere writing for writing's sake.

The Franck symphony made its accustomed effect in a performance that was tonally brilliant and expressively eloquent. The applause was tumultuous.

Bartlett and Robertson Soloists at Barbirolli's Last Concert

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloists, Ethel Bartlett and Rae Robertson, duo-pianists. Carnegie Hall, Jan. 10, afternoon:

Trumpet Voluntary for organ, brass, and percussion.....Purcell-Wood
Concerto in E Flat (K 365).....Mozart

Miss Bartlett and Mr. Robertson
"Enigma" Variations.....Elgar
Bacchanale from "Tannhäuser"; Excerpts from "Die Meistersinger".....Wagner

Mr. Barbirolli's final appearance this season was the occasion for ovations and a little speech of farewell and anticipation of his return by the conductor. The program was felicitously chosen; bravely opened with the sonorities of brass, organ, and percussion; majestically closed with Wagner's glowing music.

Miss Bartlett and Mr. Robertson, long known as one of the most expert pairs of pianists, gave a performance of the Mozart that inspired by its musicality, evenness

(Continued on page 31)



Ruth Slenczynski

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WOMAN'S SYMPHONY HEARD IN CHICAGO

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Are Soloists

CHICAGO, Jan. 20.—The Woman's Symphony, firmly entrenched in its new series in the Auditorium Theatre, offered a well-received program on Jan. 5 under the direction of Ebba Sundstrom. An artfully chosen orchestral list included Chabrier's overture 'Gwendolyn', Strauss's 'Death and Transfiguration', Dubensky's Fugue for eighteen violins (a first Chicago performance), 'Japanese Nocturne' and 'Siamese Sketch' by Eicheim, and the 'Persian Dance from Moussorgsky's 'Khovanchina'. The soloists were the duo-pianists, Ethel Bartlett and Rae Robertson, who played Mozart's E Flat Concerto and 'Castellano-Romanesco', by Mary Howe, another first local performance.

Moriz Rosenthal gave a piano recital in Orchestra Hall on Jan. 3. The virtuosity and musicianliness of Mr. Rosenthal's playing provided an object lesson.

Alice Tully, New York soprano, gave an unusually interesting recital of songs at the Studebaker Theater on Jan. 11. Miss Tully had the assistance of Charles Lurvey, pianist, and the Mischakoff String Quartet.

Joe Emerson and his choir, well known on the radio, gave a concert of hymns of all churches at Orchestra Hall on Jan. 10.

The Kolisch String Quartet played works by Haydn, Schönberg, and Beethoven in a well-attended concert in the foyer of Orchestra Hall on Jan. 15.

ALBERT GOLDBERG

Wilfrid van Wyck to Visit New York

Wilfrid van Wyck was scheduled to arrive in New York from London on the S. S. Champlain on Jan. 21. He will remain in New York for about a month. Mr. van Wyck is the European representative of Josef Hofmann, Josef Lhevinne, Efrem Zimbalist, Rose Bampton, Viola Mitchell, the Curtis String Quartet, and Lea Luboshutz. He has arranged London appearances for Lotte Lehmann, Kirsten Flagstad, Tito Schipa, and other artists.

Robert O'Connor to Give Recitals

Among the scheduled appearances of Robert O'Connor, pianist, are a recital at Cornish School in Seattle, Wash., on Jan. 29, and one in San Francisco on Feb. 1.

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Shan-Kar and His Hindus Return

FOR those with an eye and an ear for the exotic, the imaginative and the ethereal, the return of Uday Shan-Kar and his supporting group of Hindu dancers and musicians has been one of the benisons of the season. Opening at the Majestic Theatre on Jan. 10 with afternoon and evening performances, the star and his associates kindled anew the enthusiasm engendered during previous visits. In its essentials unchanged, the very individual and distinctive art of Shan-Kar appeared to have taken on an increased effectiveness by reason of a slightly more objective approach in some of his dance compositions, but as the program was in large part new this might easily have been something



Uday Shan-Kar

more of the dances themselves than of the manner of their realization. The favorite 'Snake Charmer', repeated from other years, was unaltered. The decorative and the pictorial preserved their former balance. The same sense of the unreal persisted, in company with touches that were deftly descriptive.

Returning with Shan-Kar was Simkie, whose insouciance retained its curious admixture of piquancy and whose grace was as effortless as that of Shan-Kar. In a long mimo-drama styled 'Shiva Parvati Nrytta Dwanda', having to do with a dance contest between the gods, these two visualized a work that for charm, delicacy and fantasy will be remembered as among the most delightful of Shan-Kar's disclosures. New to the company was a male dancer, Madhavan, whose virile 'Tragedy of the Hunter' and grotesque 'Peacock Dance' were highly successful. Zohra and Uzra, two women dancers, also proved their skill. The ensemble for 'Harvest Dance', in which Shan-Kar appeared as a witch doctor, was a smoothly coordinated one. A group of Hindu musicians added to the persuasions of the program. Included among them was a virtuoso of the drums, Vishnudas Shirali, who was applauded with much the same enthusiasm as were the dancers.

Community Concerts Official Leaves for West

H. K. Hooks, Jr., who has been with the Community Concert organization for the past five years, has been made Assistant Western Manager, and has transferred his activities to the Chicago office, where he will assist Arthur Wisner, western manager, in handling the executive details of both Community and Coöperative Concerts in the western division.

Irene Williams Sings Micaela

Irene Williams, soprano, who has recently returned from California, sang Micaela with the Cincinnati Symphony, Eugene Goossens conducting, in Cincinnati on Nov. 6 and 7.



Lisan Kay and Nimura

Angelo

Martinez Spanish Dancers

THE Ballet Espanol of Juan Martinez, who appeared opposite La Argentina in Paris in 1928, an assemblage of five attractive female dancers, Juanito, male dancer, and Mr. Martinez, was witnessed at the Bayes Theatre on the afternoon and evening of Jan. 10. The music was provided by Carlos Montoya, guitarist, and Enrique Vizcaino.

The program consisted of traditional Spanish dances in which Mr. Martinez particularly distinguished himself by his abundance of energy allied with developed technique in the course of a 'Zapateado', 'Cordoba', 'Flamenco', and other classic dances. Though the staging equipment, lighting, and similar other details, were somewhat elementary, the company and principals made up for whatever prop deficit existed, by its enthusiasm, and general attractiveness. Every dance was received with acclaim by a predominantly Spanish audience and consequently numerous repetitions enlarged the program to twice its original length.

The Ballet concluded its week engagement at the Bayes with two performances on Jan. 17 in the afternoon and evening, when a program, largely new, including 'Maria dela O', 'Mi Jaca', 'Espana Cani', 'Tango Chufia', and 'Farruca Andaluz', was given.

Nimura Returns after Five Years

YEICHI NIMURA, Japanese dancer, who has been touring in Europe for the past five years, returned to give his first New York recital in the Guild Theatre on the evening of Jan. 17. With him was Lisan Kay, a sympathetic partner. Nimura's art is not specifically Japanese, partaking of the European school as well as the Oriental, and occasionally of East Indian flavor. His program was therefore varied in ideas, costuming, and styles. His lithe figure, poise, and control make him a commanding figure, and the intricate patterns with arms, hands, and fingers are particularly engrossing.

Among his most interesting solo numbers were the 'Sword Ritual', the 'Spear Episode', and the famous 'Wizard Cat', which closed the program. With Miss Kay he was especially effective in 'Chien Nu and the Spinning Maiden', a lyric creation magnificently costumed, and 'Introduction to the Players', in which designs of arms and hands played an important part.

Miss Kay, a dancer of grace, charm, and style, was seen to best advantage in a solo, 'Wind Rhythms', which was hauntingly portrayed.

Music of various composers was drawn upon, with the exception of the pantomime 'Figures of Earth', which was unaccompanied, and two dances with percussion accompaniment. Hubert Carlin was the pianist. The audience was large and cordial in its welcome to the dancers.

New Ornstein Music to Be Played

On Feb. 12 and 13 the St. Louis Symphony will play two new compositions of Leo Ornstein. The 'Nocturne' and 'Danse' were written last spring, and were commissioned by the League of Composers in New York. They are for full symphony orchestra, and will have their first performance in St. Louis. Mr. Ornstein has been writing a great deal during the past few years, and has new works for orchestra, solo instruments, voice, and ensemble combinations which he will present during the coming season. He will again tour the country as pianist, appearing in many of his own works, as well as in more conventional programs.

Recently he played in New York with the Stradivarius Quartet the Quintet by Cesar Franck, and he will appear with them again in this and other chamber works later in the spring. He will open next season with a series of recitals at Town Hall, and will travel extensively.

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La Forge Discusses Today's Singers As Compared with Those of Yesterday

Accompanist for Noted Artists Believes There Was Bad Singing Along with Good Then as Now — Discourages Rushing into Profession Indiscriminately

WHETHER the singers of the hallowed past actually were greatly superior to their counterparts today is a question that persists among those whose first interest is the vocal art. The subject is one on which Frank La Forge, who has acted as accompanist for many eminent singers, including some of the great ones who have passed from the scene, takes anything but a pessimistic view.

"It seems that some of us are the victims of the feeling that everything was better in other days," said Mr. La Forge. "As a matter of fact, everything wasn't better. Have you ever listened to the phonograph records left by Adelina Patti? Of course, they were made when she was old, and the voice itself was a long way past its prime, but there is no reason why her musicianship should not have been as good as ever if it had ever been there at all! She actually breathes in the middle of words, and doesn't sing in time, alters rhythms, and does other shocking things. Now, compare these with Lilli Lehmann's records made long after she was sixty, elaborate Mozart arias with excruciatingly difficult coloratura passages, every phrase of which is flawless, every rhythm exact! Melba was considered a nearly perfect singer, technically, in her day, but her records can hardly be said to be models for students to copy. Perhaps the question of era had little to do with it, and there was bad singing along with the good then as now.

Excellent Voices Today

"It is claimed that though the voices of today are as good as they ever were, teachers were better then, but the matter does not seem to me either to begin or to end there. Not all methods suit all voices, and being lucky enough to find the teacher whose method of teaching suits one's individual needs is fifty per cent of success. Don't judge any teacher as being good or bad from one pupil! You must watch the careers of four or five pupils over a period of time be-



Frank La Forge

fore it is really fair to express an opinion. And when all's said and done, there are some marvelously fine singers today, as fine as there ever were!

"It may be that there is too much indiscriminate rushing into singing as a profession. I have heard it said that everybody thinks he can sing. I suppose that in their secret hearts, the aspirants see themselves before the footlights of the Metropolitan—just as every one of Napoleon's soldiers was supposed to have a marshal's baton in his knapsack! It is, after all, a laudable thing to aim as high as possible in anything you do.

Care in Choosing a Profession

"People should keep out of all professions if they possibly can. That may sound strange coming from a musician and teacher, but it is less so than you might imagine. I remember being told once that Clara Morris advised some dramatic aspirant not to go on the stage if she could possibly keep off, but if she couldn't, to go ahead, and God be with her! In other words, one should be perfectly sure that it is the only thing to do or be.

"In my own case, I was a boy soprano, and wrapped up in music. Someone told me that when my voice

changed, I might not get it back. Fearful that this might happen, and because music was the only interest in my life, I applied myself assiduously to the piano. My advice to all boy sopranos is to study the piano and music in general. My small son David showed, I thought, some musical ability, but since Christmas his electric train and other mechanical toys interest him much more. Whether he develops into a musician or a mechanic remains to be seen.

Be Certain of Talent

"However, that is immaterial. To succeed, you have to work from the positive and not from the negative if you want to arrive somewhere. Many people who have a great love for music mistake that love for talent, and waste their lives in trying to develop something that does not really exist. Many people with great talent do not even like music, and would be bored with the idea of a career. I know several examples of both kinds."

Mr. La Forge has just returned from playing concerts in Richmond and Washington and also in Carnegie Hall, New York, with Lily Pons, who has been studying with him for over half a year. He will soon leave for a tour of the West Coast with his pupil Richard Crooks, who has been working with him for six years. He will leave his New York studio in the hands of his assistant, Harrington Van Hoesen, and Ernesto Berumen, his partner. Mr. Crooks will feature on his programs two new songs by Mr. La Forge, 'Sunset' and 'Grieve Not, Beloved', the text of the latter being by Mrs. Crooks, who, with Mrs. La Forge, will go on the western trip. Mr. La Forge plans to give a piano recital in San Francisco, as well as playing groups of solos on the program with Mr. Crooks. His last professional trip to the coast was as accompanist for Mme. Schumann-Heink, fifteen years ago.

J. A. H.

President Urges Continuance of Admissions Taxes

President Roosevelt in his budget message to Congress suggests that the present taxes levied on opera, concerts, and other admissions be continued for the coming fiscal year. He estimates that the revenue to be derived from this source will total approximately \$15,240,000.

A. T. M.

METROPOLITAN OPENS IN PHILADELPHIA

'The Bartered Bride' Acclaimed on First Night of Series—'Samson' Heard

PHILADELPHIA, Jan. 20.—With Smetana's melodious and delightful 'Bartered Bride' as the favored work, the Metropolitan Opera Company gave the first in its series of six performances on Dec. 22 in the Academy of Music.

The production was marked by an admirable unity in ensemble. Every role was well handled, vocally and histrionically. These were taken by Muriel Dickson as Marie; George Rasely as Wenzel; Lucille Browning as Kathinka; Natalie Bodanya as Esmeralda; Wilfred Engleman as Krušina; John Gurney as Micha, and Norman Cordon as Springer; Mario Chamlee as Hans, Louis D'Angelo as Kezal; Anna Kaskas as Agnes, and Ludwig Burgstaller as Muff.

Miss Dickson has a charming stage presence, and also displayed a lovely voice and excellent diction and met the role's emotional requirements more than adequately.

Chamlee's portrayal was also satisfying. Mr. D'Angelo gave an outstanding performance. As the stuttering Wenzel, Mr. Rasely had the audience rocking whenever he was on the stage.

Wilfred Pelletier's conducting maintained a lively pace from the outset of the opera.

A colorful performance of 'Samson and Delilah' was given on Jan. 5. The opera introduced two singers and a conductor new here; Gertrud Wettergren heard as Delilah; Rene Maison, in the role of Samson; and Maurice de Abravanel, musical director. Others in the cast were Ezio Pinza, Emanuel List, Johan Gurney, Angelo Bada, Max Altglass, and Wilfred Engelman.

Madame Wettergren presented a fine portrayal of the sensuous Delilah. Mr. Maison shared the honors of the evening, being vocally and historically effective. In Mr. Pinza the role of the High Priest of Dagon was admirable. Mr. List in his one short scene sang effectively.

WILLIAM E. SMITH

LOS ANGELES HEARS SCHONBERG QUARTET

New Work Is Presented at a Concert Sponsored by Mrs. Coolidge

LOS ANGELES, Jan. 20.—The last of four concerts sponsored by Mrs. Elizabeth Coolidge, and designed to honor Schönberg, brought to the public the first hearing of Schönberg's Fourth String Quartet. As in previous concerts, it was played in juxtaposition to a Beethoven opus. This latest work from the pen of the foremost modern, now living and teaching in Los Angeles, fulfills the classicist's idea of modernism, and is difficult for the ear accustomed to present-day inflections. The musical line is developed with the utmost freedom, each part being quite independent of the others. The Kolisch players did magnificent work in the new composition, which requires more than a single hearing to gain a perception of its content. The Beethoven Quartet was the one in A Minor, Op. 132.

The Budapest String Quartet gave

the second in the series of chamber music programs sponsored by the Los Angeles Chamber Music Society, Mrs. Cecil Franka, president, in the Biltmore ballroom, and also appeared in the third Coleman concert in the Pasadena Community Playhouse. The Los Angeles program included the Mendelssohn Quartet, Op. 12; the Bartok Quartet, Op. 17, and Schubert's Quartet in D Minor.

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CONCERTS: Pianists in First New York Recital Appearances

(Continued from page 19)
regard for its melodious content, was saved from sentimentality by the admirable restraint of the performance. The audience was large and attentive, receiving the Trio with a great deal of applause. P.

Casadesus Again Heard in Recital

Robert Casadesus, pianist. Town Hall, Jan. 10, afternoon:

Gavotte and Variation in A Minor; 'Le Rappel des Oiseaux'; 'Les Cyclopes'; 'Les Sauvages'; 'Les Niais de Sologne'; Rameau Thirty-two Variations, C Minor; Beethoven Fantasia in C, Op. 17; Schumann 'Reflets dans l'eau'; Debussy 'Le retour des muletiers'; de Séverac 'Alborada del gracioso'; Ravel

Returning to the stage where he won a signal recital success last year, Mr. Casadesus presented a program in which his finely poised art reached its culmination in the Beethoven variations and what is generally conceded to be Schumann's greatest piano work. The variations were fairly transfigured, not only by the technical fluency with which they were encompassed, but still more normally by the musical resourcefulness with which they were individualized. At the same time, following, as it did, a Rameau group that had been begun and ended with a set of variations, the Beethoven work could not escape contributing to the general impression that there was an over-generous allotment of the variation form.

In the Rameau numbers the French pianist had followed the policy he pursued with Scarlatti last season of adopting a scale of dynamics in consonance with the sonorities of the modern piano. This principle is undoubtedly better adapted to the descriptive compositions of Rameau than to the more absolute music of Scarlatti, but the Gavotte and Variations in A Minor forfeited a measure of their inherent charm and grace to the greater brilliancy demanded of them. The 'Rally of the Birds' and the 'Savages', on the other hand, were played with particularly happy effect.

Of the Schumann Fantasia Mr. Casadesus gave a singularly well-modelled and satisfying interpretation, deeply introspective in the first movement, with continence and dignity of expression, and illuminatingly poetic in the final section. His conception of the heroic middle part, too, fitted well into his scheme, albeit because of the deliberate pace adopted for it, it has been more exultantly thrilling and exciting on other occasions. His tone took on a greater sensitiveness of color under the spell of the Fantasia music and thus contributed substantially to the eloquence of the reading of the work. Debussy's 'Reflets dans l'eau' was marked by iridescent tonal coloring, the de Séverac piece was made to seem like a much more significant composition than it is and the brilliantly played 'Alborada del gracioso' brought the program to an effective close. The audience, decimated by the forbidding weather conditions, made up for its lack of numbers by its demonstrative appreciation. C.

Hope Miller in Unusual Program

Hope Miller gave a recital in Steinway Hall on the evening of Jan. 8, singing a program of interesting content which included an opening group of works by Purcell ('Dido's Lament'), Lawes, Haydn, and Morley-Warlock.

Two Christmas songs by Cornelius, 'Die Könige' and 'Christkind'; three unusual Schumann Lieder; three Grieg songs; and 'Mot Kveld', by Bäcker-Gröndahl, were well performed, as was Loewe's seldom-setting of the 'Wanderer's Nightlied', less familiar than Liszt's treatment of the same poem. A final bracket of works in English included Hughes's 'She Moved

Thro the Fair', to a poem by Padraic Colum; Duncan-Rubbra's 'A Widow Bird Sate Morning' to a poem by Shelley, and Bax's 'Cradle Song' and 'A Christmas Carol'. Celius Dougherty was the accompanist. Y.

Katherine Duveen Gives Town Hall Recital

Katherine Duveen, soprano, gave a recital in the Town Hall on the evening of Jan. 10, with Edwin McArthur at the piano. Miss Duveen's program was well chosen and carefully arranged. It included a primitive group in Italian; one of songs by Schumann, Strauss and Brahms; Vitellia's recitative and aria from Mozart's 'La Clemenza di Tito'; a Schubert group; and one in English. Throughout her program Miss Duveen displayed the artistic intention of conveying the composer's message to her hearers. D.

Karl-Ulrich Schnabel Plays in Brahms Program with Gordon Quartet

New Friends of Music. Participating Artists, Gordon String Quartet; Karl-Ulrich Schnabel, pianist; Joseph Vieland, violinist; Naoum Dinger, cellist. Town Hall, Jan. 10, afternoon:

Brahms Program
Quintet in F Minor, Op. 34 A
Sonata in D Minor, Op. 108
Sextet in B Flat, Op. 18

After a holiday interruption of three or four weeks the New Friends of Music resumed their concerts with the seventh program of the series, in which the Gordon Quartet, Jacques Gordon and David Sackson, violins; William Lincer, viola, and Naoum Benditzky, cellist, began the program with a commendable if not altogether satisfactory performance of Brahms's magnificent Quintet in F Minor, with Artur Schnabel's son at the piano.

Of the four movements the best conceived and interpreted was the third, Allegro, with its inexorable rhythms, at times so reminiscent of Wagner's Nibelungen motif. The Andante suffered somewhat because of the poor tonal quality of the strings, a fact attributable to the weather more than to any deficiencies on the part of the performers. Mr. Schnabel's playing was intelligent and well conceived, and he did not allow his instrument to overbalance the remainder of the ensemble in tone.

Mr. Gordon gave a laudable reading of the Sonata in D Minor, and together with Mr. Schnabel succeeded in conveying the details as well as broader sonorities of the work to a particularly receptive audience. Messrs. Vieland and Dinger then joined the other strings in a performance of the Sextet. P.

Grace Castagnetta Heard at Town Hall

Grace Castagnetta, a young pianist from the Western Coast, gave her first New York recital in the Town Hall on the evening of Jan. 9. Beginning with two Bach-Busoni choral preludes, 'Nun komm' der Heiden Heiland' and 'Ich ruf' zu dir, Herr', she gave the place of honor on her program to Reger's Variations and Fugue on a Theme by Bach and, after a Haydn 'novelty', the sixth of the Esterhazy Sonatas, in A Major, three Dances Fantastiques, Op. 1, by Shostakovich, her own arrangement of the Polka from Weinberger's 'Schwanda', three Debussy preludes, 'La cathédrale engloutie', 'Les collines d'Anacapri' and 'La fille aux cheveux de lin', chose the Bach-Busoni Chaconne for her end piece.

The recitalist proved to be a young pianist of unmistakable talent and high aims, with a technical equipment equal to most, though not all, of the demands made

upon it by her program, and a tone of agreeable quality in the lower scale of dynamics. There was great rhythmic vitality in her playing of her own commendable transcription of the 'Schwanda' polka, one of her most successfully effective performances of the evening. The Reger variations, although approached with intelligence and conscientious zeal, proved rather too formidable an undertaking. C.

Serkin in His First New York Recital

Rudolf Serkin, pianist. Carnegie Hall, Jan. 11, evening:

Sonata, C Major, Op. 53.....Beethoven
Variations and Fugue on a Theme by Bach.....Reger
Two Impromptus: F Minor, Op. 142; E Flat Major, Op. 90.....Schubert
Rondo Capriccioso, Op. 14.....Mendelssohn
Four Etudes: F Minor, Op. 25; No. 2; B Minor, Op. 25, No. 10; G Sharp Minor, Op. 25, No. 6; A minor, No. 25, No. 11.....Chopin

So profound had been the impression created by Rudolf Serkin on his appearances with the Philharmonic Orchestra both last season and this that the audience



Rudolf Serkin

that foregathered for this, his first recital in New York was keyed up to a high pitch of enthusiasm. The same qualities of penetrating musical insight, structural grasp and appreciation and controlling intelligence that had informed his playing of concertos with orchestra were again impressively in evidence, and, along with them, perhaps a shade more of abandon than the orchestral framework would permit of.

Again the feature of Mr. Serkin's technical equipment that was most distinctive was his facile, rippling finger work, hence the 'Waldstein' Sonata, in its first and third movements, provided a vehicle almost made to order for him, while the short Adagio emerged as a sincerely felt and communicative utterance. The octaves played glissando towards the end of the last movement were not immaculate, it is true, but that was a minor defect in a vital and joyous performance.

In the Reger work the ingeniously contrived variations were played with such noteworthy discernment of their individual character that the last musical possibility seemed to be wrung from them, while the fugue, begun in a mysterious pianissimo, was worked up to an imposing and adroitly prepared climax. It was an impressively able performance.

The Rondo Capriccioso was tossed off

with an exceptionally light, feathery touch and a lilting delicacy that evoked a special tribute of applause, and the Schubert Impromptu in E Flat likewise was played fleetly, if not very colorfully, while in the Chopin group the F Minor Etude stood out for its finely spun tone and the B Minor Study for the velocity and brilliance of the octaves. The 'Wintry Wind', on the other hand, lacked surging opulence of color and climactic dramatic effect. Extra numbers were added, in response to the insistent applause. The recital was a benefit for the Cecilia Music School of the Madonna House Settlement. C.

Beethoven Association's Third

Beethoven Association. Participating artists: Gertrud Wettergren, contralto; Ruth Slenczynski, pianist; Simeon Bellison, clarinet; Carlos Salzedo, harpist; the Philharmonic String Quartet. Town Hall, Jan. 11, evening:

Quintet in A, for clarinet and string quartet.....Mozart
Mr. Bellison; The Philharmonic Quartet
'Gieb mir dein Herz'.....Erkki Merlatin
'Ich liebe dich'.....Beethoven
'Hur skall man bruden kläda'; 'Vad söker du på stråden'.....Oscar Lindberg
'Til Majdag'; 'Aspakers Polka'.....Wilhelm Petersen-Berger
Mme. Wettergren
Sonata in E, Op. 109.....Beethoven
Miss Slenczynski
'Conte Fantastique'.....Andre Caplet
(for harp and string quartet, after Edgar Allan Poe's 'The Mask of the Red Death')
Mr. Salzedo; the Philharmonic Quartet

A large audience was very audibly enthusiastic about this, the third concert of the Beethoven Association's nineteenth season. There was reason to be, for the concert was varied and always interesting, and brought forth some outstanding artistry.

There was, for example, Mme. Wettergren, whose gamut of artistic expression was set forth in a group of six songs, ranging from gayety through sentiment to tragedy. Her interpretations were sincere and musicianly; her voice was warm, rich, and vibrant. Kurt Ruhrseitz provided admirable accompaniments.

Then there was Ruth Slenczynski, the little eleven-year-old pianist, who with rare courage chose one of the most difficult—both from a technical and an interpretative angle—of the Beethoven sonatas, the Op. 109. Possibly some admirers of the later Beethoven missed the mystical quality that hovers about the works of this period. But there was no doubt of her technical ability and her abundant vitality.

The Mozart Quintet was admirably interpreted by Mr. Bellison and the quartet. The closing composition, Andre Caplet's 'Conte Fantastique', an echo of the Impressionistic school, is a weird setting of

(Continued on page 26)

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MUSIC: Modern Ideas for Orchestra—for Keyboard

Edited by
RONALD F. EYER

Songs for Men with Orchestral Accompaniment

Two settings by the English composer Alfred M. Hale of poems by William Morris, 'In Prison' and 'Sir Giles's War Song', written some years ago but more recently revised, with the accompaniments orchestrated, invite the attention of men singers. 'In Prison', the less elaborate of the pair, is a splendidly conceived song with an insistently oppressive rhythmic character almost suggestive of the dragging of chains. The accompaniment is scored for small orchestra.

More elaborate instrumentation is provided for 'Sir Giles's War Song', which is a lusty, full-throated, braggadocio utterance. From a strictly musical point of view it is an excellent song, and it would be a peculiarly effective vehicle for men singers if the meaning of the poem were not quite so cryptic, but, as it is, it is a question whether merely the musical virility and the rhythmic vitality of the setting can carry it successfully without some explanatory comment. The songs are published under one cover by Stainer & Bell, London (New York: Galaxy Music Corporation).

From the same publishers comes also a noteworthy arrangement by Michael Mulinar of a French chanson of the fifteenth century, 'My Heart's Delight' ('L'amour de moi'), in an English translation by A. K. Holland. The song has all the typical charm of its genre, and the arranger, who has shown his rare quality as such ere now, has retained its spirit unerringly and resisted all temptation to use anachronistically sophisticated harmonies, which so many latter-day arrangers are so prone to do. The three-part piano accompaniment is so devised that it may just as well be performed as written by a string trio if so desired. L.

More American Folk-Songs Out of the Mountains

Two additions to the American Folk-song Series (New York: G. Schirmer, Inc.) have lately been provided by John Jacob Niles, and Maurice Matteson and Mellinger Edward Henry. Mr. Niles has brought together a collection of ten ballads and tragic legends from Kentucky, Virginia, Tennessee, North Carolina and Georgia which he has provided with simple piano accompaniments, under the title 'More Songs of the Hill-Folk'.

Messrs. Matteson and Henry, the former concerned with the music, the latter with the texts, have collected, arranged and provided with accompaniments some ballads and folk-songs from Beech Mountain in North Carolina. They have attempted to retain all possible of the melodic and harmonic idiom as presented to them by the mountain people themselves without conventionalizing them or trying to correct them along the lines of "good usage" musically. Composers looking for inspiration from the soil, singers seeking a novelty or groups planning special programs might look into these books with profit. F.

New Material for Violin Students

To young violin students who enjoy working in groups and to their teachers, a recent series of sixteen polyphonic studies in progressive order for three violins by

Erwin Lendvai is to be commended. The set, which bears the general title of 'Trifidula' and is the composer's Op. 60, is published by Gebrüder Hug & Co. of Leipzig and Zurich. Grouped under five covers, they vary in length from an average of two pages each to five and even six.

The composer suggests two different ways of using them: either as solo pieces for the three violins, in which case two of the violin parts form the accompaniments in place of a piano, or else as studies in ensemble playing with several players assigned to each part, or even in some cases with one violin acting as soloist in the concerto manner and a group playing each of the other parts.

From the same publishers come also four collections of six pieces each by Max Kaempfert for more elementary students, which, however, are not strictly recent. Most elementary of the four is 'Die Puppen der kleinen Elisabeth', pieces about dolls with the names of Wagnerian heroines but no further connection, while the others are 'Des kleinen Wolfgangs Puppentheater', 'Windmühlen-Idyll' and 'Sechs kleine Serenaden'. All are refreshingly melodic and most of them are really musical, while the piano accompaniments are so written as to accustom the ear to harmonic color and variety. They are all in the first position, and they are as suitable for group playing as for solos. L.

Barber's 'Music for a Scene from Shelley' in Study Score

Moved to creation by Panthea's speech to Asia in the second act of 'Prometheus Unbound' which ends: "Feelest thou not



Samuel Barber

The inanimate winds enamoured of thee? — List! (Music)", Samuel Barber wrote what he has called incidental music for this particular scene under the title of 'Music for a Scene from Shelley'. It is scored for full orchestra, and in the Spring of 1935 it was performed for the first time by the New

York Philharmonic-Symphony under Werner Janssen.

The work now appears in 'Study Score' form published by G. Schirmer, Inc., New York. The music itself, amply endowed with harp and shimmering string passages undoubtedly gets at the raptures of a super-world implied by Shelley and discloses many of the sensual, material beauties beloved of the poet. It has been evaluated before. But the format in which it is published, though somewhat larger than the usual miniature editions, involves a much-reduced photostatic copy of manuscript which is not particularly easy to read. It appears to be better as a reference than as a study score. F.

A Book for Intensive Chromatic Scale Practice

Intensive drilling in the chromatic scale is offered by 'Piano Pieces and Drills on the Chromatic Scale' by Puente Carter, which is published by Clayton F. Summy

Co. of Chicago and New York. The plan adopted in the twenty-three lessons has been to alternate a series of drills in one step or another of the task of gaining mastery of the chromatic scale with pieces based on some particular aspect of that scale, such as hands together in parallel motion, hands together in contrary motion, and so on, until the final piece prescribes the hands together at intervals of octaves, tenths, sixths and thirds apart. It is fundamentally a good plan and undoubtedly teachers will be able to use the book, in whole or part, to advantage, but one could wish that the pieces were more worthwhile musically. It is specifically designed for third and fourth year students.

Miss Carter is also the author of 'Let's Begin to Play', a piano book for the very young, issued by the same publishers. It is in two parts, Rote Approach (to the keyboard) and Note Approach. In the first the author starts out to get the very young beginner familiar with the Two Group and Three Group of black keys, then with the neighboring white keys, and then she concentrates on middle C with both hands and works up and down from there into both staves. There are verses for all the little tunes, and in many instances the use of the Rote or Note approach is left to the teacher's judgment. L.

Schott Publishes Hindemith Sonatas

The review of Paul Hindemith's three piano sonatas in the last issue neglected to mention that the publisher is B. Schott Söhne, Mainz, represented in New York by Associated Music Publishers, Inc.

—Briefer Mention—

Organ

Fugue in A Minor, by Girolamo Frescobaldi (1583-1644), edited by Basil Harwood. This composition by the celebrated Italian organist and composer of the Seventeenth Century is in four parts, all in fugal style. The first is short, and presents a slow, serious subject. The second, even shorter, introduces a subject in sprightlier rhythm but still in thoughtful mood. In the third the two subjects are combined in a double fugue, and in the fourth, the first subject is presented in different rhythm and tempo, and worked up into a climax for full organ (London: Oxford; New York: C. Fischer).

Adagio from Miniature String Quartet in G, arranged for organ, by Robin Milford. A short composition in slow tempo, with a pleasing melody in folk-song style, varied rhythm, and interesting combinations of simple harmonies (London: Oxford; New York: C. Fischer).

Two Choral Preludes for Organ, by J. S. Bach, edited by Henry G. Ley. The two chorales here represented are the tragic 'Aus der Tiefe rufe ich' and 'Jesu Leiden, Pein, und Tod'. As the editor points out, there is some doubt that Bach composed the second of the two chorale settings, but "the music is unquestionably worthy of Bach" (London: Oxford; New York: C. Fischer).

Three Canonettes for Organ Voluntaries, by Arthur M. Fox. Light, simple compositions, not especially distinguished, but suitable for church services (London: Stainer & Bell; New York: Galaxy).

Finale on 'Leoni', by F. Leslie Calver. Based on the sturdy tune 'The God of Abraham Praise', this solidly-outlined postlude works forward to a stirring climax for the full organ (Schmidt).

'Love Song', by Minnie T. Wright, transcribed by Edward Shippen Barnes. A soft, simple, sentimental number in three-part song form (Schirmer). S.

Piano

'Tango Espagnol', by Elliot Griffis. A pleasing four-page tango in Andalusian rhythms, comparatively easy (Composers' Press).

'A Thought', by Elliot Griffis, a simple two-page reverie, mostly written in two

Seven Piano Pieces by Chavez

A collection of the piano compositions of Carlos Chavez in a recent issue of 'New Music,' published by the New Music Society of California in the interests of ultra-modern composers and their work, constitutes what would seem to be a resumé of the creative work of the Mexican composer and conductor in the piano field, with the sonata left out of consideration for the moment. The composer is well known in this country for various appearances on the



Carlos Chavez

concert stage here, and is one of the New York Philharmonic-Symphony's guest conductors this season.

This collection of his piano pieces consists of 'Poligonos', bearing the date 1923, a Solo dated 1926, a piece entitled '36' of the year 1925, 'Blues' of 1928, a 'Fox' of 1928, a 'Paisaje' of 1930 and 'Unidad' also of 1930. Of these three are quite short, the Solo being one page in length, while the 'Blues' occupies just a little over a page and the 'Paisaje' only two lines. In examining this compositional output one is impressed by the apparent simplicity of the writing. The economy of means adopted may not seem quite in keeping with the sophisticated harmonic feeling of the compositions but it is entirely consistent with the austerity of the music.

The most interesting and the most significant are the last two, both of 1930, the tersely expressed 'Paisaje', which compresses a certain amount of imaginative feeling within its thirteen measures and succeeds in establishing a definite mood, and the more elaborate 'Unidad', the most extended piece in the group. This latter, which is the most suave and the most fluently written is by far the most effective of all. It contains much more explicit musical ideas than do any of the others and the composer, instead of taking fright at them and running away as soon as they have taken shape, stands his ground and even calls further attention to them as such. It is not music of great significance at that, but it is a vivacious piece of the ultra-modern impersonal type and one welcomes the tangible shape of its line. By comparison with most of the earlier pieces it is an epochal masterpiece.

Of the earlier ones the cryptically named '36', of constantly changing rhythm, is the best. The 'Blues' is too anaemic to mean much and neither in it nor in the 'Fox' is there a sufficiently strong rhythmic character to carry the title convincingly. L.

lines, supplied with the usual Progressive Series set-up of annotations and biographical data (St. Louis: Art Publ. Soc.) L.

Part Songs (Sacred)

Women's Voices:
(3 parts unless indicated)

'Rejoice Greatly', anthem based on Scripture (2 parts), by H. H. Woodward, arr. by Kenneth Downing; 'The Lord's Prayer', by Albert Hay Malotte, arr. by Carl Deis (Schirmer).

'Magnificat and Nunc Dimittis', (varying 1 to 3 parts), by Ernest Walker (London: Oxford, New York: C. Fischer).

'Praise to the Lord', old German melody (unison) arr. for orchestra and organ by Arthur Warrell (Stainer).

'Let Their Celestial Concerts All Unite', 'Awake the Trumpet's Lofty Sound', from 'Sampson', by Handel, transcribed and edited by Clara Tillinghast (Witmark).

'Im Himmelreich ein Haus steht', Thirteenth Century text in German, by Hans Lang (Mainz: Schott).

Men's Voices:
(4 parts unless indicated)

'Call to Remembrance, O Lord', Verses from Psalm XXV set by Sixteenth Century Richard Farrant, arr. by Lura F. Heckenlively; 'He who would valiant be', anthem on Bunyan poem by Edward Shippen Barnes; 'The Lord's Prayer', by Albert Hay Malotte, arr. by Carl Deis; 'O Saviour, hear me', with tenor solo and violin ad lib., by Gluck, arr. by Charles D. Dawe (Schirmer). F.

FLAMENCO

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PHILADELPHIA HEARS TWO ORCHESTRAS

Italo-American and Civic Groups in Concert—Quartet Opens Season

PHILADELPHIA, Jan. 20.—The opening weeks of January have brought events of unusual interest. An excellent concert by the Italo-American Philharmonic Orchestra, Guglielmo Sabatini conducting, took place in the Stephen Girard Hotel ballroom on Jan. 10. Four works, performed (as far as is known) for the first time in this country, were featured: Mozart's ballet suite 'Les Petits Riens' and Symphony No. 32, in G Minor ('Overture in the Italian Style'); a Sinfonia in G by the Eighteenth-Century Italian composer, Sammartini, and a Concertino in B Flat, for clarinet and orchestra, by Busoni. Comprising an overture and fourteen brief movements, largely in dance forms, the Mozart ballet music proved delectable fare. It approximated its original function by serving as accompaniment for 'A Rococo Humoresque,' an effective choreographic pantomime devised by Mary Binney Montgomery, and interpreted by Miss Montgomery and her dancers. The Mozart "symphony," composed in Salzburg in 1779, is in one movement, with three well defined sections. It was a pleasing prelude to the ballet.

Formal grace and melodic beauty were elements in the Sammartini 'Sinfonia', in three movements, performed in amplified orchestration by Mr. Sabatini. The Busoni Concertino afforded Napoleon Cerminara, Philadelphia Orchestra clarinetist, scope for his technique and musicianship in a difficult solo part. Musically the work, in one movement with contrasted parts, did not strongly impress this reviewer on one hearing.

The remainder of the program consisted of numbers danced by Miss Montgomery and her ensemble; Handel's 'Ivory Tower' suite, a collection of harpsichord pieces transcribed with restraint and skill by Mr. Sabatini; the Polonaise, Bouree, and Minuet from Bach's Suite in B Minor, for flute and strings (Louis diGiorgio, soloist), and short pieces by Ravel and Debussy. Scenarios, choreographies, and costumes were Miss Montgomery's.

Civic Symphony Concert

The Civic Symphony played in Irvine Auditorium, University of Pennsylvania, on Jan. 10. J. W. F. Leman conducted, with G. Lee Berger, Schuyllkill Haven pianist, as soloist in the Grieg A Minor Concerto. Orchestral items were Mendelssohn's Overture 'Fingal's Cave', Smetana's 'The Moldau', Svendsen's 'Romance' for violin and orchestra, and three of Dvorak's 'Slavonic' Dances. The Svendsen number, performed in an orchestral version made by Samuel L. Laciard, music editor of the Philadelphia *Evening Ledger*,

had as soloist Armand DiCamillo, youthful Civic musician.

On the same date the Old York Road Symphony Society, Louis Angeloty, conductor, performed in the Keswick Theatre, Glenside. Isadore Guskoff, first 'cellist of the Philadelphia Orchestra, was heard in Saint-Saëns's A Minor Concerto. Applause secured two encores with piano accompaniments by Martin Gabowitz. Orchestral numbers included Haydn's 'London' Symphony, Weber's Overture 'Der Freischütz', and works by Humperdinck and Schubert-Damrosch.

Another Jan. 10 event was a lecture-recital in the auditorium of the Philadelphia Music Center. Arthur Cohn, local composer, discussed chamber music of the Romantic period, and a number of musician-members of the Center participated in Mendelssohn's String Octet in E Flat, and in movements from Schubert's great String Quartet in A Minor. The program was the fourth in a special series devoted to "an historical survey of chamber-music".

Stringart Quartet Opens Season

Guy Marriner, pianist, and director of music at the Franklin Institute, gave a lecture recital on this date also. The Stringart Quartet of this city inaugurated its fourth season before a large audience in the Ritz Carlton on Jan. 6, the program listing Mendelssohn's Quartet in E Flat, Op. 44, No. 3; Ernest Bloch's Quartet in B Minor; and Haydn's Quartet in D, Op. 20, No. 4. The group exhibited a well coördinated ensemble, pleasing tone quality, and good balance. Remarkable technique and sensitive expression were evinced by Genia Robinor, pianist, at a Jan. 7 recital in the auditorium of the Settlement Music School. Some impressive and exciting compositions were included on a Bach program essayed by the young Philadelphia organist, Robert Elmore, in Irvine Auditorium, University of Pennsylvania, on Jan. 6. Another Bach program was presented in the auditorium of the Philadelphia Music Center on Jan. 3. Ruth Freiberg, soprano, Ruth Josephs, pianist; Richard Cameron, flutist, and others participated.

Gertrude Traubel, soprano, gave her annual recital of songs for young people in the Ethical Culture Society auditorium on Dec. 29, with Marie Tice Carson as piano accompanist. The Choral Art Society, Harry C. Banks, Jr., director, gave a program of Christmas music in Saint James's P. E. Church on Dec. 22.

WILLIAM E. SMITH

The Munich State Opera has been invited to give two performances of 'Tristan und Isolde' at the forthcoming May Festival in Florence.

Bakaleinikoff Appears as Guest Conductor

Associate Leader of Cincinnati Symphony Serves Several Orchestras

Dr. Vladimir Bakaleinikoff, associate conductor of the Cincinnati Symphony, is filling numerous engagements this season as guest conductor with the Portland, Ore., Symphony; Flint, Mich.,



Vladimir Bakaleinikoff

Symphony; Akron, O., Symphony; Indianapolis Symphony and others. He will conduct at the Music Educators' National Conference in Minneapolis on April 8.

Dr. Bakaleinikoff is also musical director of the Louisville Civic Arts Society and conductor of the Louisville Civic Symphony, and in addition heads the National Summer Music Camp at Interlochen, Mich. Born in Moscow, Russia, he made his first appearance in America in December, 1925, as conductor of the opera section of the Moscow Art Theatre.

Frederick Jacobi's Piano Concerto Played in Rochester

Frederick Jacobi's Concerto for piano and orchestra was given at the first of the American Composers Series concerts in Rochester on Dec. 10, with Irene Jacobi, the composer's wife, as soloist, and Dr. Howard Hanson conducting.

Mr. Jacobi's Concerto for 'cello and orchestra was given by the Illinois Symphony (unit of the Federal Music Project of the WPA) in Chicago on Dec. 6, with Lois Bichl as soloist, and Izler Solomon as conductor. From San Francisco comes the news that the Jacobi Second Quartet was performed there by the San Francisco String Quartet on Dec. 2 and 9.

Roman Totenberg, Polish violinist, recently featured two of the same composer's Preludes at his Town Hall recital in New York.

St. Patrick's Choir Marks Anniversary in Chicago

CHICAGO, Jan. 20.—The twenty-fifth anniversary of the vested choir of old St. Patrick's was celebrated on Christmas morning with solemn high mass and a full choir of seventy-five mixed voices under the direction of Dr. J. Edward Cordon, organist, successor to the late Dr. J. Lewis Brown.

M. McL.

The Salzburg Festival of this year will begin on July 12, and continue until Sept. 6.

NATIONAL SYMPHONY ENLISTS SOLOISTS

Hess Appears on an All-Mozart Program, and Lehmann Sings Wagner and Lieder

WASHINGTON, D. C., Jan. 20.—Myra Hess, pianist, opened her American concert tour for this season in an appearance with the National Symphony on Jan. 3 in Constitution Hall. Hans Kindler, conductor, led his men in their first concert after a two-weeks' holiday, in an all-Mozart program.

Miss Hess was soloist in the Concerto in D Minor. Dr. Kindler conducted the orchestra in the 'Jupiter' Symphony and two infrequently played Mozart pieces, the Overture 'Der Schauspieler' and 'Maurerische Trauermusik'.

Lotte Lehmann was soloist in the orchestra's midweek concert on Dec. 16. She was heard in the 'Liebestod' from Wagner's 'Tristan', from which Dr. Kindler also presented the Prelude and the introduction to the third act. Mme. Lehman sang as well three songs by Strauss, 'Allerseelen', 'Wiegenlied', and 'Caecilie'. The program also included Handel's Concerto Grosso No. 21 and Weingartner's transcription of Weber's 'Invitation to the Dance'.

Rachmaninoff Program Given

Sergei Rachmaninoff was the central figure in the Philadelphia Orchestra's third concert of the season here on Jan. 12. The entire program was devoted to his works; and he was at the keyboard during the second half, when his Second Piano Concerto, in G Minor, was performed. Eugene Ormandy conducted. With the orchestra came the University of Pennsylvania Choral Society (Harl McDonald, director) of 150 mixed voices, which supported the orchestra in a presentation of Rachmaninoff's 'The Bells' (first performance in Washington). The solo voice parts for soprano, tenor, and baritone were sung by Agnes Davis, Fritz Krueger, and Elwood Hawkins, respectively.

Roman Totenberg, young Polish violinist, who made his American debut as a National Symphony soloist here last year, played again with the orchestra, Hans Kindler conducting, on Jan. 10. Totenberg played the Tchaikovsky Concerto in D as a principal part of Dr. Kindler's all-Russian program. Composers from Glinka to Prokofieff were represented, the concert reaching its climax in Dr. Kindler's own arrangement of the Introduction, Coronation Scene, and Garden Scene from Moussorgsky's 'Boris Godounoff'.

The Department of Agriculture Orchestra, led by Dr. Walter Bauer, gave a concert just before the holidays in the Agriculture auditorium. Elsa Koppel, soprano, was soloist in several Christmas songs, one of which, 'Von Himmel Hoch', was arranged for voice and orchestra by Dr. Bauer. The orchestra played the Concerto Grosso for Christmas Eve by Corelli, 'Sleepers Awake' from Bach's Cantata No. 160, and the Adagietto from Gustave Mahler's Symphony No. 5.

JAY WALZ

Isidor Achron to Make European Tour in February

Isidor Achron, pianist, will sail for Europe in February for a two-months' concert tour, opening on March 2 in London. Among other countries he will visit are Italy and Holland.

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CONCERTS IN NEW YORK

(Continued from page 23)

Poe's weird tale 'The Mask of the Red Death'. In an effort to set forth Poe's narrative in music the composer has brought forth a surprising variety of tone-colors from so limited a body as a string quartet and harp. The performance of Mr. Salzedo and the quartet was noteworthy. S.

Helen Teschner Tas in Recital

Helen Teschner Tas, violinist. Celius Dougherty, accompanist. Town Hall, Jan. 15, evening:

Sonata in G Minor.....Tartini-Kreisler
Sonata.....G. Lekeu
Partita in E, No. 3.....Bach
'Tzigane'.....Ravel

Mme. Tas's art has become well known to concertgoers in New York through her annual recitals which invariably attest to



Helen Teschner Tas

her superior musicianship, her good command of the fiddle and her wisdom and taste in the selection of music to perform. There was nothing out of the usual run in this list unless it was the sonata of the young Lekeu which seems somehow to have an affinity with women violinists. Once it was one of the effective items in the programs of Maude Powell. It was no less useful to Mme. Tas who made of it a medium for the display of warm tone and a truly poetic feeling. While just intonation and technical skill were in evidence throughout the program, Mme. Tas did not attain the same interpretative goal in the other works—Kreisler's edition of the Tartini 'Devil's Trill' Sonata, for instance—as she did in the composition by Lekeu. The audience was of good size and applauded the violinist cordially. F.

Josef Szigeti Begins Series

Josef Szigeti, violinist. Nikita Magaloff, accompanist. Town Hall, Jan. 16, afternoon:

Sonata in D, No. 4.....Handel
Chaconne.....Bach
Sonata (1923-27).....Ravel
Sonatina in D.....Schubert
'Vidui', from Suite, 'Baal Shem'.....Bloch
Hungarian Folk Tune.....Bartok-Szigeti
Original Violin Rhapsody.....Liszt

Mr. Szigeti made a brilliant beginning in the first of his series of three recitals outlining three centuries of violin music. With the apparent intention of covering the three centuries at each performance, he offered here Bach and Handel to represent the eighteenth; Schubert, the nineteenth and Ravel the twentieth. All of these composers received exceptionally fine treatment from Mr. Szigeti, but more particularly Bach and Schubert. The Chaconne was played with as keen a realization of its purely musical content as has been heard



The Pasquier Trio, Heard for the First Time in New York

here in some time. The Sonatina, a youthful item, was beautifully lyrical in the tonal quality and chaste style with which Mr. Szigeti clothed it.

Perhaps the sonatas of Grieg, Debussy or even the inveterate Franck would have been better selections than the sonata of Ravel which includes a 'Blues' section and depends for most of its effect upon a pseudo-jazz approach. Yet Mr. Szigeti made good entertainment of it. His versatility of style, which encompasses sharp brilliance, suavity, lusciousness and almost vocal cantabile, enables him to interpret virtually anything strictly in his own terms. This ability saved the Ravel sonata from that emptiness and triviality which must be all too obvious in the hands of another player.

Mr. Magaloff was an unusually faithful accompanist. The audience was big and full of enthusiasm. R.

Budapest Chorus in New York Debut



Viktor Vaszy

The Budapest University Chorus, Viktor Vaszy, conductor, made its New York debut appearance in Carnegie Hall on the evening of Jan. 16 in a program of Hungarian music. The event was sponsored by the Intercollegiate Music Council and Hungarian Concert Committee.

In respect to tone quality, accuracy of pitch (they sing a cappella), range of dynamics and general vocal skill in all respects, this chorus is superb. A comparatively small ensemble of forty men, the resonance of its tone and the general volume obtained is almost incredible. Yet for all the fire and vigor with which they sing, they never sound

strained or forced.

Mr. Vaszy obtained this response by restrained methods, conducting with the utmost economy of gesture, yet in the fiery 'Songs from Karad' by Zoltan Kodály and in the rollicking old Magyar folksongs arranged by Bela Bartók, achieved astonishing results in matters of tempi and dynamics. The music sung ranged from the sixteenth century prayer which opened the program, 'Our Blessed Virgin Mother', through works by Franz Liszt 'Before the Clash' and 'Spring', to John Goll's 'I Button My Vest'. Sandor Arany, baritone, was soloist in Farkas's 'The Recruit's Lot', and Dr. Francis Farago, likewise a baritone, was soloist in Erkel's 'Drinking Song.' P.

Pasquier Trio Makes Its Bow to New York

Pasquier Trio. Grand Central Art Galleries, Jan. 12, evening:

Trio in C Minor, Op. 9, No. 3...Beethoven
Trio in B Flat.....Schubert
Trio.....Jean Cras

New York concert-goers are indebted to the Chamber Music Society of America for their first opportunity of hearing the Pasquier Trio. These three brothers—Jean, violinist; Pierre, violinist; and Etienne, 'cellist—have played and rehearsed together for twenty-five years; and the result is a unity rarely found in chamber-music ensembles. They are excellent players, superbly equipped technically and interpretatively; their tone is round, rich, and full-bodied. Their readings of the early Beethoven and the light-hearted Schubert trio were characterized by sincerity and understanding; and the same qualities were in evidence in their interpretation of the Jean Cras Trio, a work of somewhat dubious musical value. S.

Beethoven Songs Given on Friends of Music Program

New Friends of Music. Participating artists, Pasquier Trio; Elisabeth Schumann, soprano; Coenraad V. Bos, pianist:

Beethoven Program
Trio in C Minor, Op. 9, No. 3
'Scotch' Songs, Op. 108
'Andenken', 'Wonne der Wehmut', 'Der Wachtelschlag'

Serenade for strings in D, Op. 8
Four of Beethoven's rarely heard 'Scotch' songs, folksongs of that dour land for which he provided accompaniments at the behest of George Thomson of Edinburgh, found an able interpreter in Mme. Schumann. Though her range was somewhat limited, particularly in the lower register, the voice was still of sufficient compass for the artist to give sensitive and perceptive treatment to her material, and she accorded the Leider, with Mr. Bos accompanying particularly warm expression.

The Pasquier Trio, who provided the string accompaniment with Mr. Bos, for the 'Scotch' songs, lent themselves to an able reading of the Beethoven Trio, especially in the moving Adagio, wherein their playing was of an admirable and finished unity of ensemble. The two last movements, Allegro molto and Presto, were given with an appropriately light and deft touch. The Pasquiers, new to Town Hall and to New York, but for one other concert a few evenings previous, were heartily applauded by the capacity audience, as was Mme. Schumann. P.

Michael Zadora Plays Liszt Novelty

Michael Zadora, pianist, performed Liszt's 'The Christmas Tree', something of a novelty on pianists' programs hereabouts, in his Town Hall recital on the evening of Jan. 13. Not late enough to be quite unseasonal, the work, divided into ten sections, recalled a good deal of the charm and spirit of the holiday in Mr. Zadora's interpretation.

The Adagio from the Bach-Busoni Toccata in C was well interpreted, but Mr. Zadora's tendency to play at breakneck

speed made of the concluding Fuga a matter of display only, lacking sonority and proportion. The pianist's own arrangement of Schubert's Phantasiestück, which followed in first performance, fared considerably better, and the quiet passages were projected with much poetry and feeling. The Scherzo from Mendelssohn's 'A Midsummer Night's Dream' music was given a fabulously rapid reading.

Three Chopin Nocturnes, Four 'Roumanian' Dances, and 'Bear-Dance', by Bela Bartók; Debussy's Prelude in A Minor; and Liszt's 'Rakoczy' March concluded the program. P.

Lennart von Zwegyberg, 'Cellist, Gives First New York Recital

Lennart von Zwegyberg, Finnish 'cellist, now a member of the faculty of the University of Indiana, made his first New York appearance in a recital program in Town Hall on the afternoon of Jan. 12, with Wolfgang Rebner as accompanist. Mr. von Zwegyberg offered sonatas by Reger, J. C. F. Bach, and Locatelli. 'Malincolia' by Sibelius, and 'Melodie' by Merikanto, and short works by Liszt and Arensky made up the program.

In a season containing more than the customary number of 'cello recitals, Mr. von Zwegyberg's playing ranks high in the matter of sincerity and musicianship. The Bach was one of the most interesting numbers of the afternoon. D.

Albert Hirsh Plays Contrasting Works

Albert Hirsh, pianist, played works ranging from Bach to Ravel in his recital in the Town Hall on the evening of Jan. 12. Equipped as he is with a technique that enabled him to devote considerable attention to the interpretative aspects of the music he performed, the artist gave readings of a generally high calibre.

Leading off with the Bach-Busoni 'Ich ruf zu dir, Herr', which was thoughtfully performed, Mr. Hirsh next devoted himself to the Handel Chaconne with the well-defined purpose of discovering the vigor and ebullience in the work for his hearers. In the Mozart Sonata in F he seemed to find himself upon even more congenial ground than in the preceding items; for in the first section, Allegro, and concluding movement, phrases were aptly turned, the exposition revealing an affinity for Mozart's music. Only the Adagio seemed in some of its deeper moments to have escaped him.

In the two Debussy works, 'Veils' and 'What the West Wind Saw', the pianist was happier in his interpretation of the first, since under somewhat heavy-handed treatment the latter piece took on unduly sonorous proportions. Ravel's 'Ondine', 'Griffes's Sonata, rarely heard on a pianist's program, Leide-Tedesco's Preludio, dedicated to Mr. Hirsh, three Scriabin Etudes, and works by Brahms, Chopin, and Liszt concluded the program. P.

N. Y. Chamber Music Society Opens Season

The first concert of the twelfth season of the New York Chamber Music Society, founded by Carolyn Beebe, was given on Jan. 17 in the ballroom of the Hotel Plaza. The program opened with the Mozart Trio in E Flat for piano, viola, and clarinet, played by Miss Beebe, Marcel Dick, and Gustave Langenus. Paul Hindemith's 'Kleine Kammermusik', for flute, oboe, clarinet, horn, and bassoon, was also performed; and from manuscript were played Henry Hadley's Andante, from Opus 50, and Langenus's Scherzo 'Swallows' Flight'. The closing number was Dohnanyi's Quintet in E Flat Minor, Op. 26.

The ensemble is made up of Wolfe
(Continued on page 28)

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STRAVINSKY LEADS TORONTO SYMPHONY

Shares Podium, Conducting Own Works, with MacMillan Before Large House

TORONTO, Jan. 20.—The most brilliant concert given here in years was that of the Toronto Symphony on Jan. 5, when Igor Stravinsky conducted the orchestra in two of his own compositions, Suite from 'Petrouchka' and 'L'Oiseau de Feu.' A capacity house, including the Lieutenant-Governor of the Province with his suite, civic dignitaries, and every one prominent in the musical world of Toronto, filled Massey Hall. Stravinsky was accorded an enthusiastic welcome when he walked to the conductor's stand. After the playing of the 'Petrouchka' music he was recalled again and again. At the conclusion of the 'Firebird' music wave after wave of acclaim swept the hall. The ovation continued for nearly a quarter of an hour. The first part of the program was a completely inspired and finished performance of Brahms' Symphony No. 4 in E Minor, with Sir Ernest MacMillan conducting.

An all-Wagner program was given by the Symphony in Massey Hall on Dec. 1 with Florence Austral, soprano soloist, assisted by the Conservatory Choir. The program consisted of the overture to 'The Flying Dutchman'; excerpts from Act II, 'The Flying Dutchman'; the overture and Bacchanale from Tannhäuser; and excerpts from 'The Twilight of the Gods'.

The drawing power of Wagner's music was evidenced by the sold-out house. All the numbers were greeted with enthusiastic applause. This was one of the high-light performances of the season. Sir Ernest gave a vital and dramatic interpretation of the music. The music-drama excerpts, played without pause, retained their dramatic clarity and continuity. Madame Austral was in excellent voice, and gave a thrilling and sympathetic interpretation of the roles of Senta and Brünnhilde. The singing of the Conservatory Choir in the 'Spinning Chorus' of 'The Flying Dutchman' was an excellent piece of choral and dramatic art. Amy Fleming sang the part of Mary from the 'Flying Dutchman' with real musicianship.

Concert By Singers Guild

The choristers of the Canadian Singers' Guild, with Walter Bates conducting, gave their annual Concert in Eaton Auditorium on Dec. 12. This is one of the outstanding small choral organizations in Canada. Its members are teachers in the schools of Toronto. The program was well fitted to display the unique intimate type of singing for which this choir is known. The choir is carrying on the tradition of the English madrigal singers, and depends largely upon part-songs of the Elizabethan period; English, French, and Slovakian folk-songs, carols, and rarely-heard early European religious songs.

Jascha Heifetz played in Massey Hall on Dec. 8, giving one of the most distinguished recitals of the season. It is some years since Heifetz first played in



Alexandria
Igor Stravinsky and Sir Ernest MacMillan
Looking Over a Score Together

Toronto, and his concert this year was after an absence of three seasons. In every respect it was an event of outstanding musical importance. Emanuel Bay provided accompaniments.

Robert Casadesu, pianist, played in Eaton Auditorium on Dec. 10. This was the second concert of the Music Masters' Series, and the first appearance of the French pianist in Toronto. It was a sensational first concert, and the artist was enthusiastically received by the large audience, who insisted upon encore after encore.

Of interest was the first two-piano recital of Gordon Hallett and Clifford Poole at Eaton Auditorium on Dec. 3.

The Dana Ensemble, a quintet of Polish singers, gave the third concert of the Eaton Auditorium Series on Dec. 16. These singers, who have gained wide popularity throughout Europe for their radio and concert performances, gave a colorful and entertaining program of Russian and Polish folk-songs, French and English songs by contemporary composers, German Lieder, and several novel and diverting vocal arrangements of music written for the piano.

ROBERT H. ROBERTS

Ora Witte in Homecoming Recital

Ora Witte, soprano, has recently been heard in San Antonio, in the Municipal Auditorium, at an enthusiastic homecoming recital; also at the North Texas Agricultural College, Arlington, Tex.; and with the Woman's Club of Middletown, Ohio. Miss Witte on Dec. 3 reappeared as soloist with the Orpheus Club of Cincinnati, and on Dec. 7 sang in the 'Stabat Mater' with the Cadek Choral Society of Chattanooga, Tenn., J. Oscar Miller conducting. On Dec. 10 Miss Witte sang at Lenoir-Rhyne College, Hickory, N. C., and in Yonkers in 'The Messiah' on Dec. 15.

Walter Mills Presents Program in Orange

ORANGE, N. J., Jan. 20. — Walter Mills, baritone, was presented in a program of classical and modern compositions on Jan. 13 under the auspices of the music department of the Woman's Club of Orange. His program included works by Handel, Peri, Franz, Brahms, Griffes, Ware, Quilter, Guion, and Buzzi-Peccia. Alderson Mowbray was the accompanist.

The Teatro Comunale in Bologna has staged a new opera, 'Imelda', by Adolfo Candino who won the Baruzzi Prize in 1935.

BARZIN CONDUCTS MINNEAPOLIS ORCHESTRA

Elman, as Soloist, Performs Three Concertos at One Concert

MINNEAPOLIS, Jan. 20.—Leon Barzin, conductor of the National Orchestral Association, was the fourth guest conductor heard here since the Minneapolis Symphony series started. With Mr. Barzin for his first concert came Mischa Elman, and with him he remained for his second concert, a Sunday afternoon "pop", which treated patrons to the unprecedented feat of three violin concertos in a row. Barzin's conducting has acquired added fire and eloquence since his last appearance. His first program was typical of his venturesome and unconventional musical menus. It comprised the Beethoven 'Egmont' Overture, Debussy's 'Nuages' and 'Fetes', Wagenaar's 'Divertimento' (a first performance here), and Richard Strauss's 'Don Juan'.

Elman was heard in the Beethoven Violin Concerto, and played it with style, intelligence, and finish. The collaboration between orchestra and soloist was at all times intimate, and the performance as a whole must go down as one of the very finest Minneapolis has heard of the Beethoven opus. The three concertos chosen for the popular concert were the Mozart No. 5, in A Major, not previously played here; the Mendelssohn; and the Tchaikovsky. The concert was a stringent test of the violinist's versatility and artistic and physical energy, and it can be said that Elman passed the test with flying colors. The audience, usually fed sweetmeats on Sunday afternoon, showed lusty approval of the heavier fare; and many recalls of Barzin and Elman were demanded.

For the first concerts of the new year Mr. Barzin introduced some rarely heard works, and revived the commendable policy of featuring members of the orchestra personnel in solo roles.

Thus we have heard Henry J. Williams, harpist, and Emil Opava, first flutist, in the Mozart Concerto for harp and flute; and Georges Grisez, first clarinetist, in the Debussy Rhapsody for clarinet and orchestra. These appearances have been made at Sunday "pop" concerts; and before Barzin's return to New York we shall hear Frank Miller, first 'cellist, in a Haydn work, and Barzin himself in a viola composition which Miller will conduct.

Messrs. Williams and Opava proved a well coordinated "team" in the Mozart Concerto, bringing clarity to its lively measures. As for Grisez's work, it was noteworthy for its fine appreciation of the Gallic subtleties in the Debussy Rhapsody.

Other compositions offered in recent programs have struck a nice medium between the familiar and the new. Among the latter have been the Weingartner

arrangement of a Lully concerto for string orchestra, played in decorous style and with ravishing tone; Marcel Poot's overture 'Joyeuse', all that its name implies in exuberant writing; and Nicolai Berezhovsky's Symphony No. 1, in one movement, a scholarly work which reached climaxes of great though controlled intensity.

Barzin's conducting is making a generally good impression with local concertgoers. In such popular offerings as the 'New World' Symphony, 'Les Preludes' of Liszt, the Beethoven Fifth, and the Brahms First, he has revealed himself as a cool and temperate leader who keeps his music in good order, and still gives it the necessary emotional and dynamic impetus. His reading of the Brahms First is probably the finest thing he has done since his arrival—an interpretation of great stature and commanding eloquence. Helen Jepson made her first appearance with the symphony, and pleased her audience by her fresh, lyric, and beautifully disciplined voice, and by the fetching picture she made on the stage.

Apollo Club Opens Season

The Apollo Club, male singing group, under the direction of William McPhail, made its first appearance of the season, impressing by stout, well-balanced tone, interpretative skill, and ensemble unity. The late Charles Hasey, veteran member of the choir, was memorialized in Sullivan's 'The Long Day Closes'. Myron Duncan, dramatic tenor, was soloist.

The Minnesota Music Teachers Association has just concluded its annual meeting in Minneapolis, sponsoring a concert at the Lyceum which featured three ensembles in a ten-piano recital conducted by Percy Grainger.

Erika Morini had not been heard here in several years, and in recital impressed anew by her calm and poised musicianship, rich tone, and versatile technique. Her program had items by Tartini, Wieniewski, Chausson, Ravel, and Paganini. Arthur Balsam served sympathetically as accompanist.

Mabel Jane McCabe, Minneapolis pianist, gave a recital in the Woman's Club that revealed an expressive art in many moods and musical styles. Her major achievements were the Franck Prelude, Chorale, and Fugue, and the Chopin Sonata in B Flat Minor.

JOHN K. SHERMAN

Bartlett and Robertson on Tour

Since their recent arrival in the United States, Ethel Bartlett and Rae Robertson, duo-pianists, have presented six concerts in twelve days, including major appearances in Chicago, Boston and New York. At the conclusion of their tour of this country in April they will leave for an extended tour in South America. They are scheduled for a New York recital in the Town Hall on Feb. 13.

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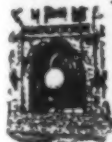
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Frank Forest Makes First Concert Tour in America

Tenor Sings in Many States After Season as Film and Radio Star

After a year in Hollywood, during which he has made two films, Frank Forest, American tenor who had pre-



Frank Forest

viously been heard extensively in opera and concert in Europe, is making his first concert tour of the United States. En route to New York from Hollywood, he was soloist with the Sioux City Symphony and sang a joint recital with Gladys Swarthout in South Bend. After a short stay in New York, he will be heard in Anderson, Ind.; Fond du Lac, Wis.; Gary, Ind., with Miss Swarthout, and return to Hollywood to make a test for a new film. On Feb. 20 he will resume his tour, singing in Missouri, Arkansas and Mississippi. Concerts in Rhode Island, Iowa and Ohio are booked for March and on April 15, Mr. Forest will return to Hollywood.

With the New York premiere of 'Champagne Waltz', the film in which he appears with Miss Swarthout, three of his films will be currently showing in the metropolis, the other two being 'The Big Broadcast of 1937' and an English picture, 'For Love of You'.

During the past winter, Mr. Forest was featured in the Camel Caravan broadcast, a weekly program originating in Hollywood.

CONCERTS

(Continued from page 26)

Wolfsohn, Alfred Pochon, Mr. Dick, Ivan d'Archambeau, Anselm Fortier, Mr. Langenus, Arthur Lora, Bruno Labate, Benjamin Kohon, Bruno Jaenicke, David Battner, Harry Glantz, and Miss Beebe. Jacques Gordon substituted at the concert for Mr. Wolfsohn, who was indisposed. S.

Eva Gauthier Continues Anniversary Series

Eva Gauthier gave the second of her three "retrospective" concerts in the ballroom of the Hotel Gotham on the evening of Jan. 13, with Celius Dougherty at the piano. Mme. Gauthier presented songs by musicians of Hungary, Austria, and Germany. Classical composers represented included Bach, Handel, Mozart, and Beethoven, while moderns on the list included Bartok, Hindemith, Mahler, Berg, and Schönberg. As usual, Mme. Gauthier gave penetrating interpretations of all the works presented, and found an eager response in her audience. D.

Golden Hill Chorus Gives Annual Carnegie Hall Concert

The Golden Hill Chorus, Channing Lefebvre, conductor, gave its annual concert in Carnegie Hall on the evening of Jan. 15. Soloists were Wilbur Evans, baritone; Marie Curtis and Veronica Harrison, sopranos, and Helen Harrington, mezzo-soprano. Frank Chatterton was at the piano and Harold Friedell at the organ. Grace Roberts is the club accompanist.

Mr. Lefebvre led his forces effectively through a program by no means simple and excellent performances were given of works by Schubert, Holst, Goring-Thomas, Franck, d'Indy and others. A group of charming folk songs closed the program. Mr. Evans sang Valentin's cavatina from 'Faust' and a group of songs. D.

Barbara Blatherwick Returns

Barbara Blatherwick, coloratura soprano, who was heard three seasons ago in the Town Hall, returned to the same platform for a recital on the afternoon of Jan. 5, with Claude Gonvierre at the piano.

Mme. Blatherwick sang arias from 'Manon' and Thomas's 'Hamlet', and works from the classical and modern song literature, including a group of new songs by Maheboob Kahn. N.

Liederkrantz Marks Ninetieth Anniversary

In commemoration of its ninetieth anniversary, the Liederkrantz Society presented a concert and dance on Jan. 16 at its headquarters at 111 East 58th Street. Emanuel List, bass, of the Metropolitan Opera, sang four songs by Schubert, an aria by Mozart, and a Schumann song. He also

presented several encores. The Liederkrantz Male Chorus, directed by Peter Boergermann, was heard in music by Juengst, Haydn, Esch, Beethoven, Radecke, Schiebold, and Noessler. Gertrude Schuppin was soprano soloist. The Liederkrantz Symphony, conducted by Francis X. Buebendorf, played compositions by Mozart, Wagner, and Rimsky-Korsakoff. Benjamin J. Weil, president of the Liederkrantz from 1933 to 1935, gave a brief address, and a medal was presented for fifty years' service in the chorus to Charles L. Schaefer, and for twenty-five years' service to Michael M. Heiter. S.

Curtis Quartet Plays at MacDowell Club

The Curtis String Quartet, Jascha Brodsky and Charles Jaffe, violins; Max Aronoff, viola, and Orlando Cole, cello, gave the first of a series of four concerts at the MacDowell Club on the evening of Jan. 11. The program included Mozart's D Minor Quartet (K 421); that by Beethoven in E Minor, Op. 59, No. 3; and a Serenade by Samuel Barber, who two years ago was a Prix de Rome winner and also a winner of the Pulitzer Traveling Scholarship. The last-named work, said to have been written when Mr. Barber was hardly past childhood, was fresh in conception and agreeably melodic. All three works were given sympathetic and technically excellent performances. D.

Francis Pelton-Jones Gives First Harpsichord Recital

Francis Pelton-Jones, harpsichordist, gave the first of two recitals of antique music for her instrument at the Plaza Hotel on the afternoon of Jan. 5. She was assisted by Harold Haugh, tenor. The program included instrumental works by Haydn, Reinagle, Handel, Moller, and others; and two groups of songs by Hopkinson. N.

Madrigal Society Presents Prize-Winning Artists

The New York Madrigal Society, Marguerite Potter, founder, presented in concert in Steinway Hall on the afternoon of Jan. 12 its two contest winners of the season, Max Rosen, harpist, and William Aubin, baritone. Young Mr. Rosen displayed unusual ability, and Mr. Aubin disclosed a baritone voice of power and quality. Esta Pike was Mr. Aubin's accompanist. N.

Rubinstein Club Gives Luncheon-Musical

The second luncheon-musical of the Rubinstein Club was given in the Waldorf-Astoria on the afternoon of Jan. 12. The program was presented by Doris Pape, soprano; Mrs. J. F. Bought, mezzo-soprano; Hazel Nuttall, reader; Verna Mimosa, child-pianist; and the club's choral group, with Frank Kasschau conducting and Margaret Hughes accompanying.

ELSIE ANDERSON, coloratura soprano. Sara Knight, accompanist. The Barbizon, Jan. 5, evening. Arias by Handel, Verdi, Saint-Saëns, and Mozart; and song groups in French, German, and English.

MILO MILORADOVICH, soprano. Sara Knight, accompanist. The Barbizon, Jan. 12, evening. Second of three song recitals, 'One Hour with Contemporary American Composers'. Twenty-one American song writers represented.

DOROTHY WAGNER, pianist. The MacDowell Club, Jan. 14, evening. Bach's Chaconne in Busoni's arrangement, the Brahms-Handel Variations, a Debussy Suite and pieces by Prokofieff, Griffes and Albeniz.

Ralph Leopold Gives Two Recitals

Ralph Leopold, pianist, gave two recitals on Dec. 14 and 21 at the home of Mr. and Mrs. Joseph Gitterman, Jr., playing his own transcriptions of excerpts from Wagner's 'Siegfried' and 'Götterdämmerung'.

MOLINARI ASSUMES BATON IN DETROIT

Conducts Bloch's 'Schelomo' in Local Premiere—Swarthout Appears in Recital

DETROIT, Jan. 20.—The mid-season holidays over, musical activities have been numerous. Bernardino Molinari arrived to conduct seven Detroit Symphony concerts—four Thursday night subscription concerts and three popular-priced Saturday night offerings. The first of these took place on Jan. 7. Only Molinari's proved popularity and the first playing here of Bloch's 'Schelomo' could have filled the vast auditorium on such an unseasonable night. It was a long program beginning with Tchaikovsky's 'Romeo and Juliet' and ending with Beethoven's Fifth. Sandwiched in between were the Bloch work, with Georges Miquelle, 'cellist of the orchestra, playing the solo; the Bach-Respighi Passacaglia; and Rossini's Overture, 'La Cenerentola'.

On Jan. 5 the Tuesday Musicales held its fourth morning concert of the 1936-37 season in the Institute of Arts, with May Leggett-Abel chairman of the day. A varied and interesting program was given including a 'cello and piano sonata by Ropartz, played by Ruby Peinert and Mary Helen Munson; a suite of piano solos by Bernhard Heiden, played by Cola de Joncheere Heiden; soprano solos by Mildred D. Coulter, with Helen Hunt at the piano; and harp solos by Reva Reatha, accompanied by Liebe Clamage.

In Orchestra Hall on Jan. 8 a Polish Male Quintet sang tuneful folk music. This quintet, known as the Dana Ensemble, were making their American debut. Their nine years of ensemble work makes for admirable unison in their performance. Gladys Swarthout made her first Detroit concert appearance at Masonic Temple on Jan. 11 before an audience of more than 4,000. She sang an intelligent, unhackneyed program. The 'Wiegenlied' by Strauss and an animated French song, 'Femmes, Battez Vos Marys' (Old French), arranged by Arnold Bax, were outstanding in the first half of the program; and a Spanish song, 'El Vito', by Nin was especially vital in the second. Fritz Kitzinger was at the piano. Georges Enesco, violinist, composer, and conductor, was the guest artist presented by the Tuesday Musical on Jan. 12 in the auditorium of the Detroit Institute of Arts. RUTH C. BROTMAN



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RADIO:

By WARREN H. POTTER

SETH BINGHAM, who could hardly allow himself to be born anywhere else in the world but New England, and who completed the musical setting two years ago of his Cantata 'Wilderness Stone', will have the satisfaction of hearing its radio premiere on Feb. 14 over the combined red and blue networks of NBC.



Seth Bingham

First in a series of broadcasts to be given by the Schola Cantorum under the direction of Hugh Ross, 'Wilderness Stone' is a purely American work based upon an episode in Stephen Vincent Benét's Civil War epic, 'John Brown's Body'. The Cantata has had only one previous performance and that was last May when the same organization was assisted by the New York Civic Orchestra in the first performance of the composition. Mr. Bingham, now associate professor of music at Columbia University, was formerly a pupil of Horatio Parker at Yale and studied in Paris under Charles Marie Widor and Vincent d'Indy.

Dr. Howard Hanson conducted the Rochester Philharmonic in a special radio concert designed to familiarize listeners with the music of American composers on Jan. 14 when Charles Vardell's 'Joe Clark Steps Out', inspired by a back-country square dance tune; George McKay's 'Sinfonietta'; William Grant Still's 'Kaintuck'; and Burrill Phillips's 'Selections from McGuffey's Readers', were played from manuscript. The program was presented under the auspices of the NBC Music Guild.

Willy Stahl's String Quartet in E, which won him an honorable mention in the NBC Music Guild awards, was played by the Roth Quartet on Jan. 15 over an NBC blue tieup. This was the second program of a series in which the five works receiving honorable mention will be performed. David Holden's String Quartet in E was given on Jan. 8.

The Metropolitan Opera broadcasts, in the first series of commercially sponsored programs ever sent from



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Bingham Cantata, 'Wilderness Stone', to Have Its Radio Premiere—Hanson Conducts Four Native Works

America to a foreign nation other than Canada, are being broadcast in Argentina by Radio Splendid. The commercial credits and announcements are tacked on to the broadcast at Buenos Aires after reception over RCA facilities. Non-commercial broadcasts to Latin America are part of NBC's new policy, begun last fall, of regular exchange between the countries.

The American School of the Air presents an interesting series of programs dealing with the music of famous amateurs—men of history who wrote music as a sideline or hobby. So far, music by Frederick the Great of Prussia (represented by a flute

concerto); Henry the VIII, Sidney Lanier, poet; Friedrich Nietzsche, philosopher; and an opera by Jean Jacques Rousseau, 'Le Devin du Village', have been given. The series, an extraordinary blend of music, history and sociology, is a rewarding bit of radio research.

Clyde Burrows, baritone, was to give Ernst von Wildenbruch's 'Das Hexenlied' in a musical setting by von Schillings on Jan. 21 over WABC. The accompanist—Coenraad V. Bos. On Jan. 28, the 'Story of the Song' will present Lucrezia Sarria, coloratura soprano born in Lima, Peru, and Hubert Hendrie, American baritone.

CBS sent 1031 broadcasts of good music over its networks in 1935 and NBC showed a forty-five per cent increase in classical music for the past year. Dance music actually decreased 3 per cent.

Kerstin Thorborg was the guest artist on the General Motors concert on Jan. 17

Music and the Microphone

No. 4—A 'Cellist-Conductor Looks to Contemporary Composers

By ALFRED WALLENSTEIN

(Musical Director, Mutual Broadcasting System)

LAST spring I resigned my posts as first cellist of the New York Philharmonic-Symphony and as member of the Board of Directors of that Society to devote myself to conducting and the radio.

I was convinced, in making that decision, that radio was becoming as vital a force in the world of music as our leading orchestral associations. There were many past proofs and future indications of this.

My work in broadcasting studios had begun modestly, in July, 1933, when Station WOR invited me to direct a small orchestra. We were all pleased with the results, the station, the public, judging from letters, and myself.

Curiously, our first 1933 program included compositions of Bach and Debussy. When we recently polled the public reaction to last year's symphony programs over the Mutual Broadcasting System, it indicated the demand was greatest for the playing of the music of Bach and Debussy. More than twenty compositions of each were performed in our 'Sinfonietta' programs during the course of the year. I am very pleased that I have never underrated the calibre of our radio audience.

After the first 1933 concert, I stayed right on, growing more interested in radio problems and in the vast potential music audience. In conjunction with my other work, July, 1935, I accepted the musical directorship of WOR of the Mutual Broadcasting System.

No one any longer can doubt the importance radio has assumed in musical life. But to me it is staggering to observe how rapidly it has grown to maturity. Just four years ago, arguments against the playing of classic music on the air were common. Today communications pour into our broadcasting studios, no longer asking for "little pieces," but demanding instead performances of whole symphonies, and music of Bach, Wagner, Debussy. Indications of these changes are found

everywhere, in letters of listeners, in the programs of symphony orchestras and great artists that regularly broadcast.

One factor particularly seems significant to me. Leading talented composers are now looking to radio even more than to orchestral associations for the playing of their new works. During the past year I examined more than three hundred scores, many showing great signs of promise. I do not believe that orchestra societies receive more than our average of twenty new compositions each week. To me, the composers' recognition is a striking symptom of the trend.

One typical day for example, brought a viola concerto by George Steiner, a composition by Rudolf Forst, a 'Political' Suite of Arcady Dubensky, and 'Harlequin and Columbine' by Robert Braine.

We have the orchestras, the audience, the technical equipment to ensure good performance, so my aim in our radio programs is to find a place for contemporary as well as classic music, to vary as much as possible the known with the rarely heard heritage of music. There is much to be heard for the first time and even more to be heard again.



Alfred Wallenstein

in a Wolf song and arias from 'Samson et Dalila'. The orchestra was under Erno Rapee, who was to relinquish his baton for a portion of the following week's concert to Georges Enesco, composer, conductor and violinist who, with Yehudi Menuhin, was scheduled as soloist. Mr. Menuhin breaks a two-year interim of seclusion to appear on the program.

MUSICIANS JUDGE CONTEST ON TCHAIKOVSKY BOOK

Awards for Letters Based on von Meck Correspondence Offered by Publisher

A contest for the best letters answering one of three questions arising from the new book, 'Beloved Friend', based upon the correspondence between Peter Tchaikovsky and Nadejda von Meck and written by Catherine Drinker Bowen and Barbara von Meck, is being conducted by the publisher, Random House, Inc.

Contestants must answer one of three questions which are, in brief: (1) What is the psychological explanation of Mme. von Meck's abrupt ending of her relations with Tchaikovsky? (2) Was Mme. von Meck's infatuation solely with Tchaikovsky's music, as she thought, or was she really in love with him? (3) Did Mme. von Meck's patronage have a beneficial or harmful effect on Tchaikovsky's music?

There will be three prizes; first, a grand piano; second, recordings of two Tchaikovsky symphonies and other orchestral works; third, recordings of his two concertos. A prize for students in high schools, colleges, preparatory schools, conservatories, etc., in addition to the main awards will be a collection of pocket scores of Tchaikovsky's best-known works and a complete vocal score of his 'Eugene Onegin'.

Judges will be Jascha Heifetz, John Barbirolli, Lawrence Gilman and Deems Taylor in addition to Robert K. Haas, vice-president of Random House. Entries must be submitted by April 15 and should be addressed to Contest Department, Random House, Inc., 20 East 57th Street, New York. A series of 'Tchaikovsky-Beloved Friend-Contest' broadcasts began over station WQXR, New York, on Jan. 14.

Harrison Christian in Recitals

Harrison Christian, baritone, gave a recital at the University of New Hampshire on Jan. 13. Mr. Christian recently was heard at the Edgewood Park Junior College at Briarcliff Manor.

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HARTFORD SYMPHONY SOCIETY IS FORMED

One Objective Is to Aid Civic Orchestra Should Federal Aid Be Withdrawn

HARTFORD, Jan. 20.—The Symphony Society of Hartford has been created, with many distinguished names in its directorate and membership, to sponsor at all times morally, and when necessary financially, the excellent work of the Hartford Symphony. Francis Goodwin II and his associates are thus planning

for continued progress at such time as Federal aid may be withdrawn.

Serge Koussevitzky and the Boston Symphony, prime favorites here, offered Haydn's Symphony in B Flat (ninth of the London series), Stravinsky's Divertimento from the allegorical ballet 'Le Baiser de la Fée', and Beethoven's Fifth Symphony in the second Bushnell concert.

Richard Burgin conducted the Boston Symphony at Bushnell hall on Jan. 6, Dr. Koussevitzky being ill. The orchestral fare included Arthur Foote's Suite for string orchestra, Op. 63, and Rimsky-Korsakoff's 'Scheherazade'. Jesus Maria Sanroma was outstandingly brilliant as soloist in the MacDowell Piano Concerto in D Minor.

Creighton Churchill was guest conductor at the Hartford Symphony's concert at Bushnell Memorial recently. Works of Handel, Verdi, and Brahms were heard; and a first Hartford performance was given of John Powell's 'Natchez-on-the-Hill'.

Jacques Gordon led the Hartford Symphony in a concert at Trinity College chapel on Jan. 5. Of particular interest was the transcription for string orchestra by Francis Goodwin II of Bach's Prelude No. 8 from 'The Well-Tempered Clavichord'. Mr. Goodwin is local supervisor of the Federal music project.

The Hartford Symphony gave formal concerts at Bushnell Memorial recently with Jacques Gordon conducting. Increasing audiences indicated a growing appreciation of the orchestra's greatly improved abilities. The first program included the Overture to Glinka's 'Russlan and Ludmilla', Beethoven's Seventh Symphony, Tchaikovsky's 'Romeo and Juliet' Overture, and the first hearing in Hartford of Eric DeLamar's Suite from 'The Betrothal'. The second concert featured Frank Sheridan, pianist, in the Schumann Concerto. Beethoven's third 'Leonore' Overture and the Franck Symphony were also heard.

Layman's Course Inaugurated

A Layman's Music Course for listeners was inaugurated in the Colonial Room of Bushnell Memorial when Olga Samaroff-Stokowski, pianist and lecturer, gave the introductory lecture. Ten lectures on following Monday nights are being given by Harriett D. Johnson.

School children packed Bushnell Memorial recently for Aubert's operetta 'The Blue Forest', presented by the National Music League as the first event of the Junior Concert series sponsored by the local council of Parent-Teacher Associations.

Students and faculty members from the Julius Hart School of Music gave a free concert recently before a capacity audience in Bushnell Memorial Hall. Accompanied by the school's string orchestra, Margaret Scafarello, Rubin Segal, Alfred Cohn, and Paul Cianci gave Hartford its first hearing of Vivaldi's Concerto for four solo violins. A mixed chorus of 200 voices was directed by Moshe Paranov, dean of the school, and Esther Nelson-Ellison played organ solos. Irene Kahn was at the piano.

Patrons of the Bushnell symphony concerts on Dec. 15 had their first opportunity to hear John Barbirolli conduct the New York Philharmonic-Symphony, and they found both the man and the music exciting. The program included the 'Roman Carnival' Overture of Berlioz and two symphonies by Tchaikovsky and Beethoven.

The Choral Club of Hartford opened

its thirtieth season with a miscellaneous concert at Bushnell Memorial on Dec. 11. Margaret Speaks was guest soloist, contributing a heart-warming loveliness of voice and personality. The joyousness of the evening was further heightened by ovations for Ralph L. Baldwin, for thirty years the club's conductor, and for Marshall E. Seeley, accompanist.

Harold Berkley made his debut as conductor of the Hartford Oratorio Society at Bushnell Hall on Dec. 13. The

sixteenth year of the chorus began with a miscellaneous program of works by Bach, Vittoria, Arcadelt, Sweelinck, and Handel; and with a first Hartford performance of the Bach cantata No. 106, 'God's Time Is the Best'. Accompaniments were played by Myra Yaw, organist, and forty-two members of the Hartford Symphony. The soloists were Margaret Olsen, Carmen Morlock, Franz Trefzger, and Dudley Marwick.

JOHN F. KYES

ITURBI IS SOLOIST WITH CINCINNATI FORCES

Bakaleinikoff Conducts in Absence of Goossens—Szigeti Presented

CINCINNATI, Jan. 20.—The absence of Eugene Goossens during the first two weeks in January left the baton of the Cincinnati Symphony in the capable hands of Vladimir Bakaleinikoff, assistant conductor. The two pairs of concerts which Mr. Bakaleinikoff prepared and conducted were among the most interesting which have been presented thus far this season.

Jose Iturbi was soloist at the concerts given on Jan. 1 and 2, playing Liszt's Concerto in E Flat. A favorite with Cincinnati audiences, he aroused tremendous enthusiasm by his prodigious technique, his clarity of enunciation, and (a quality less often associated with this artist) his sympathetic feeling for the florid romanticism of Liszt's music. Repeated curtain calls resulted in the waving, for the first time this season, of the prohibition against encores. Mr. Iturbi offered two at each performance.

Mr. Bakaleinikoff gave an inspiring reading of the Tchaikovsky Fifth Symphony. No less refreshing was the performance of Rimsky-Korsakoff's 'Capriccio Espagnol' and Glazounoff's 'Overture Solennelle'.

Sibelius Fourth Is Played

For the Jan. 8-9 concerts Mr. Bakaleinikoff arranged an effective contrast to the popular vein of the preceding week's offering. Three little-known works made up the bulk of the program. In the first, Sibelius's Fourth Symphony, in A Minor, Mr. Bakaleinikoff's interpretation showed admirable comprehension and attention to detail, and elicited a fine response from the orchestra. Milton Rosen's 'Fantasie Americana', heard here for the first time, proved in many ways an effective piece of orchestration, despite a tendency to be repetitious and not markedly individual. A spectacular piano part was competently handled by John Quincy Bass. The program closed with a rousing selection from Kodaly's 'Hary Janos' Suite.

The soloist was Joseph Szigeti, Hungarian violinist, who played Mendelssohn's E Minor Concerto. The artist's facile technique was no less impressive than the intoxicating tone quality for which he is famous. Another work played was Strauss's 'Death and Transfiguration', performed with the skill which characterized the entire offering.

Gregor Piatigorsky, at his appearance with the Cincinnati Symphony on Dec. 18 and 19, played the Schumann Concerto and was soloist in the 'Don Quixote' Variations of Strauss. The Schumann Concerto, a work of staggering technical hazards, and moreover rather ungrateful for both solo instruments and orchestra, received a performance which made the most of limited opportunities. In the 'Don Quixote' Variations the dashing interpretation was matched by that of Vladimir Bakaleinikoff playing the solo

viola part, and was ably seconded by the numerous other solo roles. Eugene Goossens programmed Beethoven's Eighth Symphony for the first part of the concert, and concluded with the Prelude to Act III of 'Lohengrin'.

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ORCHESTRAS

(Continued from page 20)

of ensemble and sparkle of tone. It was a joy to hear this music ripple limpidly from their dexterous fingers. They were applauded lustily, and shared the approbation with the conductor, who provided a sterling accompaniment. In this and in the familiar Elgar work, the playing of the orchestra was at its best. Q.

Stravinsky Begins Fortnight as Philharmonic Guest

New York Philharmonic-Symphony, Igor Stravinsky, guest-conductor. Soloist, Beveridge Webster, pianist. Carnegie Hall, Jan. 14, evening:

Overture and March from Music for 'Turandot' Weber
(First time by the Society)
Concerto in G (K. 433) Mozart
Mr. Webster
'Fireworks' Stravinsky
Capriccio Stravinsky
Mr. Webster
Suite from 'Petrushka' Stravinsky

Since 1925, Mr. Stravinsky had not been heard here as an interpreter of his orchestral works. It was as a medium for hearing again these compositions as he intends them to be played that he was most keenly awaited. As conductor, Stravinsky retains the attributes known in former years: the ability to secure from his players the manifestation of his wishes; a strong, decided beat; rhythmic security; an utter lack of mannerism; and an economy of gesture. The choice of works in the first half was perhaps unfortunate in some respects. The Weber piece seems slight in importance, one little march tune of Oriental flavor dominating, and by its insistent repetition creating a monotonous impression that was not relieved by either its orchestral investiture or its performance. The Mozart Concerto, although played with facility, nuance, and sparkle by Mr. Webster, did not have the most impeccable of accompaniments.

Things took on a brighter hue after intermission. Mr. Stravinsky was more at home with his Capriccio, and Mr. Webster played it with devotion and virtuosity. The crackling utterances, not exactly grateful to the ear, but impressive by their cumulative impetus and nervous energy, were masterfully dealt with from the keyboard, and the orchestral warp was neatly laid underneath. The performance was a *tour de force*, and was recognized as such by the audience, which had also been appreciative of the early 'Fireworks'.

But the greatest acclaim was reserved for the most admired music of the evening, that 'Petrushka' which shares with the 'Firebird' the top place of affection in the public's estimation of Stravinsky. More deliberate in pace than many another conductor would have it, yet with an authority, brilliance, and mounting intensity at its climaxes, the performance was an astonishingly exciting one in view of Stravinsky's avowed dislike of "making effects" in conducting. His oft-reiterated policy of fidelity to the printed music extended to his having the scores before him during the concert—even those which he, himself, was responsible for creating. Mr. Webster's participation in this, instead of a later program, was made necessary by the illness of Samuel Dushkin, who was to have played Mr. Stravinsky's Violin Concerto. Q.

German Music Features at Children's Saturday Concert

New York Philharmonic Symphony, Second Young People's Concert, Ernest

Schelling, conductor. Assisting, the Clarinet Ensemble of the Philharmonic-Symphony. Simeon Bellison, conductor, and the Glee Club of the Horace Mann School for Boys. Carnegie Hall, Jan. 16, morning:

Organ Toccata and Fugue in D Minor, orchestrated by Sir Henry J. Wood... Bach
Finale from Kammermusik, No. 1... Hindemith
Two German Dances... Beethoven
Waltz, Op. 39, No. 13... Brahms
'Marche Militaire'... Schubert
The Clarinet Ensemble
Song 'O, Faithful Pine'
The Glee Club
'Wellington's Victory or the Battle of Vittoria' Beethoven

As usual, Mr. Schelling created a delightful mood of intimacy between the orchestra and his youthful audience which added much to the joy of the occasion. The program, well contrasted, was given with finish. Both the ensemble and the glee club added much to the general excellence of the musical content of the list. The large audience included as usual a number of grown-ups as well as children. N.

Older Russian Composers Share Stravinsky Program

New York Philharmonic-Symphony, Igor Stravinsky, guest conductor. Soloist, Beveridge Webster, pianist. Carnegie Hall, Jan. 17, afternoon:

Overture, 'Russian and Ludmilla' Glinka
Symphonic Poem, 'Sadko' Rimsky-Korsakoff
Concerto in G (K. 453) Mozart
Mr. Webster
'Fireworks' Stravinsky
Capriccio Stravinsky
Mr. Webster
Suite from 'Petrushka' Stravinsky

In that part of the performance devoted to his own compositions, Mr. Stravinsky duplicated the mid-week pair of concerts conducted by him. Mr. Webster's participation also was the same. The Glinka and Rimsky-Korsakoff works represented changes of program, not of themselves momentous, though the familiar 'Sadko' music was found not to have been played previously by the Philharmonic. Of only moderate effectiveness, as compared to the much more highly colored orchestral writing of Rimsky's later years, the symphonic poem provided a pleasant variation from the round of standard works and imposed no great task on conductor, orchestra or audience. Mr. Stravinsky was cordially applauded and there was hearty approbation also for Mr. Webster's accomplishment of his tasks as soloist. O.

Lange Leads Chamber Orchestra in Handel Oboe Concerto

Philharmonic-Symphony Chamber Orchestra, Hans Lange, conductor. Soloist, Bruno Labate, oboe. Town Hall, Jan. 4, evening:

Symphony in E Flat Johann Stamitz
Concerto in E Flat Handel
(First performance)
Symphony No. 49 ('La Passione') Haydn
'Pastorale d'été' Honegger
Symphony No. 2, 'Pastorale' Honegger
Symphony No. 3, 'Serenade' Milhaud

Mr. Lange's seemingly unflinching gift for building programs interesting in content as well as arrangement was again amply in evidence at this, the third program of the benefit series for Bennington College. The Stamitz (1717-1757) work proved a sturdy essay in the early symphonic form, remarkable for thematic content as well as for the goodnatured vitality of its tempi. Despite restrictions imposed upon him by the rigidity of the early orchestra, the generalissimo of the Mannheim ensemble—and there was none more famous in all Europe—achieved remarkably forthright utterance in this music.

The Handel Concerto, given a beautiful performance by Mr. Labate, had been exhumed in 1935 from the Landesbibliothek of Mecklenburg-Schwerin, and arranged for concert use after a catnap of some 250 years by Dr. Hans David, German musicologist. It is indubitable Handel, from the broad-paced opening Largo to the Allegro and final movement of four, Vivace, with its counterpoint enhanced by florid figurations allotted the solo instrument.

Haydn's 'La Passione' Symphony lived up to its name from the initial Adagio, which was not the usual introduction of a few slow measures prior to an Allegro, but a complete movement, dark in coloring and more sombre than was Haydn's wont. The remainder was music of charm and

sprightly declaration, and Mr. Lange and the orchestra joined in an impressive performance.

The juxtaposition of Honegger's 'Pastorale' and that of Darius Milhaud was a *tour de force* of program making. The bucolic landscape of the former was heightened in contrast with the latter's rustic gaiety and the absurd pipings of woodwinds in several keys at once. The 'Serenade' of Milhaud was no less provocative by virtue of its tonal astringency. All were remarkably well played, the musicians and Mr. Lange seeming to enjoy the impudent music as much as the audience. P.

PHILADELPHIA BALLET GIVES HOLIDAY BILL

Occasion Also Marks First Anniversary of the Company, Headed by Catherine Littlefield

PHILADELPHIA, Jan. 20.—Celebrating its first anniversary, the Philadelphia Ballet, Catherine Littlefield, director, presented a pleasing holiday bill before a large audience in the Academy of Music on Dec. 26. Three ballets were given: 'The Snow Queen', to music by Murray Cutter; 'Die Puppenfee', to music by Joseph Bayer; and a group of 'Divertissements' employing music by various composers. The accompaniments were performed by a large instrumental ensemble directed by Henri Elkan, conductor and musical adviser of the company.

Four new ballets were presented by the Philadelphia Ballet at a preview performance in the Plays and Players auditorium on Dec. 8, the program listing 'The Prodigal Son' to music of Franck; 'Romantic' Variations, to music of Saint-Saëns; 'Poème' to Ravel's 'Pavane', and 'Home Life of the Gods', to music from Satie's 'Mercure'. The choreographies for all except the third were devised by Lasar Galperin, that being designed by Miss Littlefield.

Two choreographic programs were presented by Trudi Schoop and her Comic Ballet in the Academy of Music here on Jan. 11 and 12, the performances marking the first Philadelphia appearances of the unique ensemble. The Philadelphia Forum, which has spon-

sored local premieres of many musical and ballet attractions, added another to its list with the performance on the 11th, that on the 12th being under Emma Feldman's management.

'The Blond Marie', a dance comedy in eight scenes by Madame Schoop, took up the Forum bill. 'Want Ads' and 'Fridolin on the Road' were the items on the second list. Two-piano accompaniments, played by Lothar Perl and Paul Schoop, were employed. W. E. S.



Ollenberger
Eyvind Laholm as Rienzi, a Role He Sang at the Munich Festival

Now singing at the Berlin Opera, Eyvind Laholm, tenor, is also filling engagements at the Royal Opera in Rome under Serafin this season, and at the Monte Carlo Opera. The tenor has sung in Germany for the last twelve years, and has also been heard in opera at Covent Garden, Paris, Munich, Vienna, Prague, and Budapest. His roles include all the Wagnerian heroic tenor parts, and many in the French and Italian repertoire. He has concentrated extensively, and is also well known as a radio singer.

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Obituary



Harold Samuel

LONDON, Jan. 17.—Harold Samuel, pianist, one of the greatest contemporary interpreters of the piano works of Bach, died at his home in Hampstead on Jan. 15, in his fifty-seventh year, after an illness of several months.

Funeral services were held privately on Jan. 18, but on the same evening a memorial service was conducted at the Liberal Jewish Synagogue, attended by many of the prominent musicians now in London. The choir sang 'Be Thou Counted' by Bach, and a string quartet played the slow movement from Beethoven's Quartet, Op. 131, which, it is said, Mr. Samuel considered the greatest work Beethoven ever wrote.

After years of study as a youth at the Royal College of Music, under Dannreuther and Stanford, Mr. Samuel made his debut in St. James's Hall in 1894, at the age of fifteen, having been born in the British capital on May 23, 1879. His playing of the larger works of Bach attracted attention even as a youth although he did not specialize in that composer's works until later. He toured in recital and played with the principal British orchestras and on the Continent and also acted as accompanist for noted artists.

It was in 1921 that Mr. Samuel announced his intention of giving six concerts of Bach's works exclusively, on six successive days. Warned that the London public would not be interested, he persisted, and scored a triumph. This was repeated in New York three years later and although he gave performances of the music of other composers, it was as a Bach specialist that he especially endeared himself to the American musical public.

During the season of 1930, he held a class at Yale, explaining his ideas with regard to Bach playing and inviting criticism and comment from the audience.

Mr. Samuel had also done work as a composer, publishing a musical comedy, 'Hon'ble Phil', songs from 'As You Like It', incidental music for plays, and songs and instrumental works.

Alexander Basy

Alexander Basy, impresario, who booked American circus and musical attractions in Soviet Russia, died in his New York home on Jan. 13. A native of Moscow, he came to the United States in 1906 and the same year, organized an orchestra and later a Russian musical revue with which he toured the country. He had been manager of the Russian Symphonic Choir, the Russian Grand Opera Company, and was, for a while, in 1934, manager of The Art of Musical Russia. He booked for appearances in Soviet Russia, the Orpheus Male Choir of Cleveland, the Tuskegee Choir, Phil Spitalny's orchestra as well as Ring-

ling and Barnum and Bailey circuses. Mr. Basy was an accomplished pianist and also played the balalaika and other stringed instruments. He re-arranged Russian music for American musicians.

Clarence Eddy

CHICAGO, Jan. 11.—Clarence Eddy, veteran organist, one of the most eminent men in his branch of the musical profession, died at his home here yesterday.

Born in Greenfield, Mass., June 23, 1851, he had his first lessons with J. G. Wilson in his native town, and gave his first concert there when only twelve years old. After further study under Dudley Buck, Sr., he served for one year as organist in Montpelier, Vt., and then in Hartford, Conn., went to Berlin, where he studied piano with Loeschorn, and organ with Haupt.

After a grand tour of Germany, Switzerland, and Holland, he played with great success at the Vienna Exposition in 1873, and was heard at practically every succeeding international exposition until his retirement.

In 1874, Mr. Eddy returned to America and settled in Chicago, where he became organist at the First Congregational Church, and, two years later, director of



Clarence Eddy

the Hershey School of Musical Art. He married Sarah Hershey, its founder, in 1879. He gave 100 recitals in this city, on the programs of which every type of organ music was represented, and not one number was repeated.

Shortly after his marriage, his wife inherited a fortune from her father. He then made a world tour, and settled in Paris, where he lived for eight years. On his return to Chicago he announced that it was not an art centre, and that he would not live here, but would return to Europe. He did both, for, after a number of extended tours abroad, he returned to this city.

He and his wife were divorced in 1906, and the following year he married Mrs. Grace Patterson Dickman, who had been known as "the child basso". Both wives have since died.

Besides composing numerous works for the organ, Mr. Eddy wrote and translated several books on the theory of organ playing.

Ida Haggerty-Snell

Ida Haggerty-Snell, voice and piano teacher in New York for a number of years, died at the home of her brother in New York, on Jan. 19. She was born in Bellville, Tex., in 1862, and had maintained a studio in the Metropolitan Opera House Building for twenty years. Death came as the result of a paralytic stroke suffered over a year ago.

Dr. Elizabeth Samuel

WEST BARNSTABLE, MASS., Jan. 8.—Dr. Elizabeth Samuel, for forty-five years a member of the faculty of the New England Conservatory of Music, died here on Jan. 6. Dr. Samuel was born in Elgin, Ill., in 1861, and graduated from Mount Holyoke in 1880. She took her degree of M.D. at the Boston College of Physicians and Surgeons in 1886, and served as health

FACULTY MEMBERS GIVE RECITALS IN CLEVELAND

Carlton Cooley, Nevada Van der Veer, and Arthur Loesser Heard on Institute Programs

CLEVELAND, Jan. 20.—Carlton Cooley, principal viola of the Cleveland Orchestra, and member of the faculty of the Cleveland Institute of Music, introduced Vaughan Williams's new suite for viola to Cleveland when he appeared on the third faculty recital of the Institute season recently. He was assisted at the piano by Lawrence Stevens, of the piano faculty. Delius was represented by his Sonata No. 2 in C. Mr. Cooley also played the Brahms Sonata, Op. 120, in E Flat, and Sonata, Op. 15, by Paul Juon.

Nevada Van der Veer, contralto, was second on the Institute series of faculty recitals previously. She is head of the voice department at the Cleveland Conservatory. Mme. Van der Veer sang the 'Frauenliebe und Leben', by Schumann, a group of Beethoven songs; three modern French songs; and 'Erda's Warning', from Wagner's 'Rheingold'.

As initial recitalist of the series in October, Arthur Loesser, associate head of the Institute piano department, gave a pre-view of his New York Town Hall recital, performing five seldom-heard Scarlatti sonatas, and works by Godowsky, Albeniz, Franck, and Dohnanyi.

Mr. and Mrs. Chamlee Combine Studio Work with Public Appearances

Mario Chamlee and Mrs. Chamlee (Ruth Miller) are combining a full schedule of teaching in their studio with numerous public appearances. The Chamlees gave a joint concert recently in Mt. Vernon, N. Y., being enthusiastically received by a large audience. Mr. Chamlee has sung three performances of 'The Bartered Bride' at the Metropolitan Opera House and with the company in Philadelphia. He is rehearsing a role in 'Caponsacchi' to be produced next month. Besides this, he appeared at a Bagby musicale on the program with Flagstad and Zimbalist and in two performances of the Verdi 'Requiem' with the Cleveland Orchestra under Rodzinski on Jan. 1 and 2.

Out-of-Town Teachers Study with James Woodside

James Woodside, teacher of singing, had a number of out-of-town voice teachers studying with him during the Christmas holidays. Two of these, Willa William-mee, soprano, and Adele Breaux, contralto, both of the faculty of Pennsylvania State College, were presented in a song program by Mr. Woodside in Steinway

officer at the conservatory, where she was also instructor in English and psychology.

George Boettcher

BOSTON, Jan. 10.—George Boettcher, for eight years a horn player in the Boston Symphony, and professor at the New England Conservatory of Music, died recently in Rangsdorf, Germany, in his fifty-second year. Mr. Boettcher resigned both positions here last May, and returned to Germany to fill a radio contract.

Harry J. Althouse

READING, PA., Jan. 8.—Harry J. Althouse, father of Paul Althouse, tenor, of the Metropolitan Opera, died at his home here yesterday in his sixty-sixth year. He was formerly advertising manager of a local department store, but retired about five years ago.

Otto Motzan

Otto Motzan, who wrote the music for 'The Passing Show of 1916' as well as numerous song hits and stage productions of the lighter type, died in his New York home on Jan. 14, following a heart attack.

Hall on the evening of Dec. 29. The program included arias from 'Le Prophète', 'Louise' and 'La Sonnambula' besides song groups in French, German and Italian. Alice Nichols was the accompanist.

Four unusual duets edited by Mr. Woodside, have recently been published by M. Witmark & Sons. These are 'Ka-Ka-Ka-Nye' by Johann Schein; 'O Schöne Schäferin' by Adam Krieger, both Seventeenth Century composers; 'The Chase of the Wolf', an old Welsh folk song, arranged by Beethoven, and 'As Y Lay Upon a Nyght', an English carol, dated 1450. Mr. Woodside provided the accompaniments and English texts for all these except the Beethoven.

Harriet van Emden to Confine Her Teaching to New York Studio

Harriet van Emden, for more than ten years a member of the vocal faculty of the Curtis Institute of Music in Philadelphia, has found it necessary to resign her position owing to the ill health of her mother, and will confine her teaching to her New York studio. Mme. van Emden's pupil, Irina Petina, contralto of the Metropolitan Opera, is now making numerous appearances there after an extended European tour. Other van Emden pupils filling important engagements and positions are Elsie MacFarlane, contralto; Barbara Thorne, Charlotte Ridley, Jane Schaaf, Selma Amansky, Irene Singer, and Eleanor Lewis, sopranos; and Kathryn Dean, contralto.

Chicago Musical College Students Heard Widely

CHICAGO, Jan. 20.—Pupils of the Chicago Musical College have been heard in concerts and recitals over a wide territory during the past weeks. Wanda Paul, pianist, from Rudolf Ganz's studio, was soloist with the Illinois Symphony on Jan. 10. George Garret, also a Ganz pupil, played for the Mt. Lebanon Fortnightly Revue in Pittsburgh on Dec. 28. Lois Anderson, pupil of Leon Sametini, played at the Edgewater Beach Hotel on Jan. 11. Edward Katz, violinist, pupil of Max Fischel, was soloist with the Illinois Symphony on Jan. 11. Ruth Wintermantle, organist, pupil of Mr. Demorest, was heard in Pittsburgh on Jan. 16. Ruth Trump, violinist; Lois Barton, contralto, and Freda Trepel, are booked for an appearance before the Jewish People's Institute on Jan. 25. Isabel Durfee, pupil of Mr. Ganz, will be the accompanist.

Estelle Brown Mills Pupils Active

LOS ANGELES, Jan. 20.—Gerald Fasoli, tenor, a pupil of Estelle Brown Mills, was heard in several productions of the San Francisco Opera Company. . . . Grace Porrier, soprano, was guest soloist in a special program at the neighborhood church recently. . . . Hazel Eden, soprano, has returned to America from London, and will devote her time to opera and teaching in Chicago. H. D. C.

Mr. Motzan was born in Hungary fifty-seven years ago and came to the United States in 1907.

Joseph J. B. Ferry

JERSEY CITY, N. J., Jan. 5.—Joseph J. B. Ferry, supervisor of music in the public schools of Harrison and East Newark, and for thirty-nine years organist of St. Peter's Roman Catholic Church, died in a hospital on Jan. 3 after an illness of several months. Mr. Ferry was born in Baltimore in 1872, and came here when a small child.

Howard White

Howard White, pianist and music arranger with the National Broadcasting Company, died of a heart attack at his home in Jackson Heights, L. I., on Jan. 16. He was born in Teckville, Pa., in 1902.

Harry K. Thatcher

IOWA CITY, IA., Jan. 15.—Harry K. Thatcher, assistant professor of music at the University of Iowa, died here yesterday of sleeping sickness in his thirty-second year.

GERSHWIN IS GUEST OF SEATTLE FORCES

**Plays and Conducts Own Works
—Szigeti and Other Solo-
ists Heard**

SEATTLE, Jan. 20.—The initial appearance of George Gershwin with the Seattle Symphony proved the most discussed attraction of the December symphony concerts, offering to many concert-goers their first hearing of jazz in the concert hall. Gershwin was featured as composer, pianist, and conductor, playing his Piano Concerto and 'Rhapsody in Blue' with the orchestra, and conducting his 'Porgy and Bess' Suite. The appearance of Josef Szigeti performing the Beethoven Violin Concerto was another important occasion. Both Gershwin and Szigeti were listed on the symphony's Artist Series. Guest artists on the regular Monday night subscription series were Dorothy Gorbavitsky, pianist, playing the B Flat Minor Piano Concerto of Tchaikovsky, and Whitney Tustin, oboist of the symphony, taking the solo part in Handel's seldom heard Concerto for oboe and strings, in G Minor. Dr. Basil Cameron conducted all the programs, and on Dec. 7 led the symphony in an especially notable reading of the Elgar 'Enigma' Variations.

A varied collection of other artists made up the December calendar. The Dana Quintet, Polish male ensemble, under the auspices of the Associated Women Students at the University of Washington, pleased a large audience. Roland Hayes gave one of his valuable programs based principally on the folk-songs of the American Negro; and Mercado's Tipica Mexican Orchestra, a Cecilia Schultz Attraction, completed the unusual programs, offering characteristic music from Mexico. Pro Musica followed its policy of introducing rare performers with recital of Tina Flade, exponent of the modern dance, on Dec. 8.

Singing Handel's 'Messiah' from memory, the Plymouth Church Choir, conducted by Arville Belstad, led the Christmas programs of the season. The University of Washington gave its annual Christmas concert, featuring the choral organizations and the University Symphony. Directors in charge were Miriam Terry, George C. Kirchner, and

Charles Wilson Lawrence. Another project by the schools was the eleventh annual carol concert of the Seattle public schools, with 3,500 grade and junior high pupils taking part, conducted by Ethel M. Henson, and sponsored by the Music and Art Foundation. Holiday programs were also offered by many churches, music clubs, and studios. The piano pupils of Paul Pierre McNeely were heard on Dec. 19 in a program of concerto movements. On Dec. 27 Kenneth Lyman presented his piano pupils in recital.

The Seattle Treble Clef Club, conducted by Edwin Fairbourn, displayed its ensemble skill recently in a winter concert; the assisting artist of the evening was Maurice Friedman, baritone. Another winter program featured exotic foreign music, performed by the Seattle Orpheum, women's chorus. Conducted by Arville Belstad, the program offered as assisting artist Max Dolin, violinist. The Norwegian Male Chorus of sixty-five presented its forty-seventh annual anniversary concert recently, conducted by August Werner, and offering the debut performance of a newly organized Norwegian Ladies' Chorus.

DAVID SCHEETZ CRAIG

NEWARK IS ATTRACTED TO BRAHMS FESTIVAL

**Philip Gordon Conducts Newark Civic
Symphony in Several Concerts—
Byrd Elyot Is Soloist**

NEWARK, Jan. 20.—The Brahms cycle of the Newark Civic Symphony was concluded on Dec. 15 in the Mutual Benefit auditorium, with Philip Gordon conducting the 'Tragic' Overture, the 'Haydn' Variations, and the Fourth Symphony. The conductor was recalled again and again at the conclusion of the concert. The series was undertaken in response to many requests following the highly successful Beethoven cycle given by the orchestra last spring. Under the baton of Philip Gordon the orchestra also presented the First Symphony, the unfamiliar Serenade in D, and the 'Academic Festival' Overture at the first concert, and the Second Symphony and the Violin Concerto at the second concert, which was given on Dec. 1, at the Mutual Benefit Auditorium. Byrd Elyot, violin soloist, won great applause for a plastic and sensitive performance. The orchestra under Mr. Gordon played with its usual sureness and skill, to the evident pleasure of a large audience. The orchestra is a unit of the Federal Music Project of the WPA.

Some two thousand persons heard the Philadelphia Orchestra under Eugene Ormandy give the first concert in the series offered by L. Bamberger & Company at the Mosque. Two Cailliet transcriptions of Bach, the D Major Symphony by Brahms, and Tchaikovsky's Violin Concerto, with Efram Zimbalist as soloist, were the offerings. Mischa Elman was to have appeared, but was prevented by illness, and Mr. Zimbalist filled the breach at short notice.

P. G.

**Jacqueline Salomons in Several
Appearances**

Recent engagements of Jacqueline Salomons, violinist, included appearances in Michigan, Oklahoma, and Ohio during the present month. On Feb. 28 she is to appear as soloist with the National Symphony Orchestra, under the

baton of Hans Kindler, in Washington; and on March 3 she will give a recital in the Town Hall, New York City.

PORTLAND PLAYERS IN RUSSIAN WORK

**Hoogstraten Conducts Rach-
maninoff's Second—'Mes-
siah' Presented**

PORTLAND, ORE., Jan. 20.—Rachmaninoff's Second Symphony was the featured novelty in the evening series of programs presented by Willem van Hoogstraten and the Portland Symphony on Jan. 5. Mr. Van Hoogstraten's reading was effective. The orchestra was in excellent form. By way of contrast, the second part of the program was devoted to lighter melodious numbers by Gluck, Rameau-Mottl, Schubert, and Brahms. The audience was responsive.

Ruth Close, harpist, and Robert E. Millard, flutist, members of the Portland Symphony, played the Mozart Concerto for harp and flute, in C Major, with the orchestra at the matinee concert on Dec. 13. The rest of the program was devoted to works by Rossini, Beethoven, Tchaikovsky, Dukas, and Wagner. Mr. van Hoogstraten made a verbal explanation of Dukas's 'L'apprenti Sorcier'.

Mr. van Hoogstraten conducted the Symphony, and W. W. Christensen, ballet master, collaborated in the second annual symphony-ballet concert at the auditorium on Dec. 15. First on the program was the overture to Strauss's 'Die Fledermaus'. The ballet 'Coeur de Glace' was accompanied by Mozart music; 'L'Amant Réve', by Weber's 'Invitation to the Waltz'; the 'Bolero', by Ravel's rhythmic composition. Smetana's ballet from 'The Bartered Bride' was also a feature. The entire choreography, artistically planned, was originated by Mr. Christensen, who appeared in ballets opposite Janet Reed, first ballerina.

Symphony Joins in Oratorio

Mr. Van Hoogstraten conducted the 'Messiah', accompanied by the Symphony, in its seventh annual production before a nearly capacity audience on Dec. 27. It was sponsored by the Portland Council of Churches. The chorus of 500 voices was assembled from church choirs. The soloists, also chosen from these groups, were Clara Riemann, soprano; Madeline Dwyer, contralto; Virgil Day, tenor; Willard R. Hillman, baritone; and Harold Moore, bass.

Andres de Seguro Marries

LOS ANGELES, Jan. 20.—Andres de Seguro, former bass singer of the Metropolitan Opera, who is now teaching in Los Angeles, and Mrs. Maria Gutierrez Bidlake were recently married in the historic Church of Our Lady of the Angels. Mrs. de Seguro is the daughter of former President Ricardo Jimenez of Costa Rica, and the widow of Col. John Bidlake, former State Senator of North Dakota. H. D. C.

GREEK COMPOSER HERE

**Author of 'New Road to Violin Tech-
nique' to Teach in America**

Demetrius Dounis, Greek composer, who has come to America to teach violin, is planning to divide his time and instructing activities between New York City and California. Mr. Dounis, the author of a book called 'The New Road to Violin Technique', used extensively by pedagogues, is at present residing in New York, where he has taken up his pedagogical duties.

Demetrius Dounis

Born in Athens, the author-composer has written a good deal of music for the violin that has been published by firms both here and abroad. He has spent the past two years traveling in Europe, where he has taught in most of the principal cities, including London, Paris, and Vienna.

Lois Bannerman Listed for Recitals

Lois Bannerman, harpist, appeared in a successful joint recital with Beal Hober, soprano, at the State Normal School at New Paltz, N. Y., on Jan. 12. She was also scheduled to be soloist for the Merrick Choral at Freeport, L. I., on Jan. 22, and on Jan. 24 for the Tudor Group of the New York Madrigal Society at the Pythian Temple in New York City. On Feb. 2 she will give a recital with Virginia and Mary Drane, duo-violinists, for the Woman's Club of Corning, N. Y.

**Chenoweth Initiated National Patron of
Delta Omicron**

LINCOLN, NEB., Jan. 20.—Wilbur Chenoweth, organist, composer and teacher, was initiated as national patron of the Theta chapter of Delta Omicron in Lincoln recently. Mr. Chenoweth, studied in Italy under Pietro Yon, and in New York under Sigismund Stojowski. He has also done extensive work in the radio field, and published many compositions for voice, piano, and organ.

Elinor Remick Warren Wed

LOS ANGELES, Jan. 20.—Elinor Remick Warren, pianist and composer, became the bride of Wayne Griffin in a ceremony in St. Francis's Chapel of Mission Inn, Riverside, Cal., on Dec. 12. Mr. and Mrs. Griffin will continue to make their home in Los Angeles.

**Edwin and Jewel Bethany Hughes Give
Recital at Columbia**

Edwin and Jewel Bethany Hughes, duopianists, gave a recital in the McMillin Theatre, Columbia University, on the evening of Dec. 5. The program included Brahms's Sonata Op. 34; 'Alt Wein' by Castelnuovo-Tedesco, and works by Reinecke, Charles Repper and Infante.

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VISITING ARTISTS IN SAN FRANCISCO

Eddy, Rosenthal and Budapest Quartet Are Included on List

SAN FRANCISCO, Jan. 20.—Record-breaking attendance filled stage, orchestra pit and most of the standing room as well as every seat in the War Memorial Opera House for Nelson Eddy's first San Francisco concert on Jan. 13. The program was of musical worth; and Mr. Eddy proved especially successful in projecting songs of a humorous nature, although the tragic utterance of Dargomizhsky's 'The Old Corporal' was perhaps most memorable. The singer's admirable diction and dramatic gifts were deeply appreciated by the auditors, as was his generosity in the matter of encores. Theodore Paxon was the accompanist-composer.

Distinguished, indeed, was the artistry revealed by Moriz Rosenthal in his recital in Veterans' Auditorium on Jan. 10. The veteran pianist featured the Beethoven Sonata, Op. 109; Chopin's Sonata, Op. 58; a group of Chopin numbers; works by Liszt and Henselt; and his own 'Papillons' and Humoresque on Themes by Johann Strauss.

The first treat of the new year was the Budapest String Quartet, playing Haydn (Op. 54, No. 1, in G Major), Bela Bartok (Op. 17, No. 2), and Schubert (Op. 161, in G Major). The concert was in the subscription series of chamber-music events presented by Carolyn Ware and Mabel Hazelton in the Community Playhouse.

Johansen Plays Reger Work

Two piano programs by Gunnar Johansen in Sherman Clay & Company's Steinway Hall brought joy to small groups of discerning auditors. His first program featured Max Reger's Variations and Fugue on a Bach theme, six Debussy Preludes, and Scriabine's Sonata No. 5, 'Poems', 'Etude Pathétique', and 'Après Le Poème de l'Extase'. The following night Mr. Johansen played Schubert's B Flat Major Sonata for possibly the first time here, twelve toccatas of his own composition, and smaller works by Friedman and Godowsky. He gave beautiful performances.

Unusual was the fare given by Italo Meschi. He has a specially built guitar with four extra strings mounted on a semi-lyre sort of frame, and an expressive natural voice that is distinctly pleasing to the ear. Early Italian classics, Bach, Mozart, Schubert, and even Wagner found a place on his program, arranged by him for his instrument. Scottish Rite Hall was nearly filled with enthusiastic auditors.

Interesting, too, was the program by Giulio Minetti's Sinfonietta Orchestra, which presented the local premiere of Schönberg's 'Verklärte Nacht'. Equally unhackneyed but less well done were Manfredini's Sinfonia No. 10, Gordon Stutely's 'Salt O' the Sea', Sinigaglia's Concert Etude, and Saint-Saëns's Septour for piano, trumpet, and strings.

The Symphony began its twenty-fifth year on Jan. 8, with Pierre Monteux conducting the group of ninety players in a program devoted to Bach's Suite in D Minor, Wagner's Prelude to 'Parsifal', Debussy's 'Iberia', and Beethoven's Fifth. The Debussy and the Wagner were the best played. The concert was repeated the next night at "pop" prices.

MARJORY M. FISHER

Sam Franko, 80, is Honored by Library



International News

VETERAN VIOLINIST-CONDUCTOR-TEACHER FETED

At the New York Public Library Reception for Sam Franko, from the Left: Leopold Godowsky, the Duchess Carafa D'Andria, Mr. Franko, Walter Damrosch, Edwin Franko Goldman and Ernest Hutcheson. At the Back is Carleton Sprague Smith, Head of the Library Division of Music

THE eightieth birthday anniversary of Sam Franko, veteran violinist, conductor and teacher, was the occasion for a reception in his honor in the New York Public Library on Jan. 20 tendered by trustees and administrative officers of the institution. Last year on his birthday, Mr. Franko gave his music library to the Public Library, and the reception was also an acknowledgment of this gift, which Frank Polk, president of the board of trustees, called one of the most prized possessions of the library. He stated further that these works probably would form the nucleus for an extensive collection which might eventually have its own building.

Many noted musicians, some of them former pupils of Mr. Franko, were present to praise his contributions to American music and to recall his concerts of old music which made history in New York thirty-five years ago. Speeches of appreciation, broadcast over WQXR,

were made by Dr. Harry Miller Lydenberg, director of the library, and W. J. Henderson, music critic for the New York Sun. Among the guests were Walter Damrosch, Edwin Franko Goldman and Leopold Godowsky. The Duchess Renée Carafa D'Andria and Mrs. Carleton Sprague Smith, wife of the director of the library's music division, were hostesses.

Messages of congratulation included one from the Beethoven Association and another from the Juilliard School of Music signed by John Erskine, president, and Ernest Hutcheson, dean. Mr. Franko expressed his appreciation of these tributes.

The musical offerings of the afternoon included selections from manuscript scores of seventeenth and eighteenth century music from the Franko collection played by the Perolé String Quartet and by Ivan Darchambeau, cellist.

BALTIMORE SYMPHONY IN STRAUSS PROGRAM

Schelling Conducts Works by Johann and Richard-Rachmaninoff List Presented

BALTIMORE, Jan. 20.—The Baltimore Symphony, Ernest Schelling, conductor, presented a Richard and Johann Strauss program last night at the Lyric before a record-making audience. The program gave Dr. Schelling opportunity for demonstrating the technical smoothness of the reorganized group of musicians, and the ambitious display made with the tone poems 'Don Juan' and 'Till Eulenspiegel' was indeed creditable, and showed a gain in accuracy, assurance, and attack. In the second half of the program, devoted to Johann Strauss, the spirit of gaiety prevailed. The audience found it pleasurable, and applauded the lighter numbers loudly. In response Dr. Schelling ignored the standing rule of "no encores", and repeated the lilting Pizzicato and the tuneless "Perpetual Motion".

Sergei Rachmaninoff, appearing as soloist and composer at the Philadelphia

Orchestra concert at the Lyric on Jan. 13, profoundly impressed the capacity audience. In his symphonic setting of 'The Bells' (based on a translation of Poe's well-known poem) the audience seemed to find creative imagination. The episodes with assisting soloists—Agnes Davis, soprano; Fritz Kreuger, tenor; Elwood Hawkins, baritone; and the University of Pennsylvania Choral Society, trained by Harl McDonald—had great appeal; and the audience accorded Eugene Ormandy full credit for the smoothness of the interpretation. As soloist in the presentation of his Concerto No. 2, Sergei Rachmaninoff seemed a rare combination of musical poet and executive artist. Many recalls were demanded.

Joseph Szigeti, violinist, with Nikita de Magaloff at the piano, at the eleventh Peabody Recital on Jan. 15 held the audience's attention in works of early classic and present-day type. The entire program, played from memory by both artists, was an astounding feat of musicianship.

F. C. B.

NEW HAVEN FORCES IN FIFTH CONCERT

Smith Conducts, with Parlow as Soloist in Brahms D Minor Concerto

NEW HAVEN, Jan. 20.—Kathleen Parlow was the soloist at the fifth concert of the New Haven Symphony and Civic Orchestra held in Woolsey Hall on Jan. 18, with David Stanley Smith on the podium. Her performance of the Brahms D Minor Concerto for violin and orchestra was distinguished. It had a vitality, an artistry, and a beauty that recalled the triumphant appearances which Miss Parlow made some years ago. She returns, under the patronage of Mrs. Elizabeth Coolidge for this Yale concert, as outstanding a violinist as she ever was, and more of an artist.

The program also included Mozart's Overture to 'The Magic Flute', Strauss's 'Death and Transfiguration', and a Nocturne for orchestra by Cyrus Daniel. Mr. Daniel, a student at the Yale School of Music, has written a delightful piece of music, quiet and contemplative in mood, well-conceived, and agreeably orchestrated. His work was enthusiastically received by the audience.

More than a thousand children attended the first of three concerts by the New Haven Orchestra Association given in Woolsey Hall on the afternoon of Jan. 16. Harry Berman, who has conducted the concerts for children since their inauguration five years ago, chose for his subject Musical Form. In illustration of his explanatory talk on this topic Mr. Berman chose to play Purcell's Suite for Strings, Humperdinck's Overture to 'Hansel and Gretel', the minuet from Mozart's G Minor Symphony, MacDowell's 'Scotch Poem', Strauss's 'Perpetual Motion', and Tchaikovsky's Overture '1812'. According to the children's comments, the concert was a great success.

Lehmann Sings Lieder

Lotte Lehmann appeared as the attraction for the fourth event in the Woolsey Hall Concert Series under the management of Daggett M. Lee on Jan. 12. She gave a program chiefly devoted to German Lieder of the first rank. After several songs of Schubert, Schumann, and Brahms she sang a varied group of English and French, returning to Hugo Wolf and Strauss to round out her list. She was in excellent voice, and sang as only she can sing these famous songs. It was a thoroughly artistic performance, and when her glorious voice found its full power she was stormed with applause. Erno Balogh was at the piano.

Romeo Tata gave a violin recital in Sprague Hall on Jan. 14 under the auspices of the St. Ambrose Music Club of New Haven and the Yale School of Music, where he is teacher of violin. He won much applause for his fine musicianship as displayed in compositions by Beethoven, Bach, Franck, Bloch, Boulanger, and Saint-Saëns. The Bach selection, the Chaconne from the Partita in D Minor, and Bloch's Nigun were the highlights of the evening. An appreciative audience gave him the encouragement that he deserves.

Organ recitals by Harry B. Jepson on the Newberry Organ in Woolsey Hall started on Jan. 10, and continue at two-week intervals. For his first program, Professor Jepson listed Widor's Eighth Organ Symphony and works of Sowerby, Franck, and Jongen.

MILES KASTENDIECK



Wide World

Stella Andrevs and Lawrence Tibbett, Who Appeared in the Revival of 'The Tales of Hoffmann' at the Metropolitan Opera on Jan. 14 for the Benefit of the Diet Health Association, Get a Few Pointers in Play from Five of Their Beneficiaries at the Tuck Health Centre



Associated Press

Yehudi Menuhin, Taking a Two-Seasons Holiday at the Menuhin Ranch in the Santa Cruz Mountains Near Los Gatos, California, a Seclusion He Left Temporarily to Play in a Broadcast from New York. The Family Circle, Not Including Pets, Comprises (Left to Right): Moshe Menuhin, Yehudi, Mrs. Menuhin, Yaltah and Hephzibah



Cosmo-Sileo

An All-American Quartet of All-Metropolitan Opera Artists Talk It Over Before Their Departure for the Inaugural Concert in Washington on Jan. 20 with the National Symphony under Hans Kindler. They are (Left to Right): Richard Crooks, Kathryn Meisle, Susanne Fisher and Richard Bonelli

EXTRA-CURRICULAR MOMENTS



Cosmo-Sileo

"More Voice, René" . . . The Wife of the Belgian Tenor of the Metropolitan Opera Exhorts Her Husband to Sing a Phrase Her Way



Left: John Barbirolli, Conductor of the New York Philharmonic - Symphony, Talks on Music to Children of the Music School of the Henry Street Settlement in New York. He departed for Europe on Jan. 13



Right: Ezio Pinza, Bass, with Mrs. Nathan D. Perlman and Mrs. A. Silberberg, of the New York Chapter of Hadassah. Mr. Pinza Sang in a Benefit 'Samson et Dalila' for That Organization

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SIMON BARER
HAROLD BAUER
EMILE BAUME
EUGENIA BUXTON
ROBERT CASADESUS
RALPH DOBBS
DALIES FRANTZ
ROBERT GOLDSAND

PIANISTS—Continued

WILLIAM HARMS
VLADIMIR HOROWITZ
ERNEST HUTCHESON
JOSE ITURBI
MURIEL KERR
EUGENE LIST
GUIOMAR NOVAES
SERGE PROKOFIEFF
EZRA RACHLIN
ERNEST SCHELLING
RUTH SLENCZYNSKI

TWO PIANOS

ETHEL BARTLETT AND
RAE ROBERTSON
MALCOLM AND GODDEN
VRONSKY AND BABIN

GUITARIST

ANDRES SEGOVIA

HARPISTS

BEATRICE BURFORD
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FLUTISTS

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CALLIMAHOS

'CELLISTS

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